

CHURCH



DECORATION







# CHURCH DECORATION.

A

PRACTICAL MANUAL

OF

APPROPRIATE ORNAMENTATION.

Florence Fairie

With all good wishes for  
the New Year, from her  
friend -

Chas Jas Thompson  
S. John's Vicarage  
Cardiff.

January 18<sup>th</sup> 1877.



Nº 12



Nº 14



Nº 13.



Nº 16.



Nº 17



Nº 15



Nº 18



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*PRACTICAL MANUAL*  
OF  
APPROPRIATE ORNAMENTATION.

EDITED BY

A PRACTICAL ILLUMINATOR.

WITH SIXTEEN FULL PAGE COLOURED ILLUSTRATIONS.



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## PRACTICAL HINTS.

**H**IS little Manual has been compiled with the assistance of a very experienced practical Illuminator. The practical part supplied by him is quite original, and will, we believe, be found very useful. To Mrs. Brewster, a contributor—as Mrs. English—to the “Home Book,” we are indebted for some valuable hints, which we here gratefully acknowledge.

Every effort has been made to render the little Work complete. The Floral Decorations will be more fully understood by the plates, we think, than by any verbal description: while the formation of letters, &c., will be found to be greatly simplified by the diagrams illustrating them.

We trust this humble aid may give a new impetus to the Art of Church Decoration.





## Contents.

	PAGE
SYMBOLS AND EMBLEMS ...	1
MONOGRAMS OF OUR SAVIOUR'S NAME	9
SYMBOLS OF THE EVANGELISTS AND APOSTLES	11
FLOWERS AS EMBLEMS ON FEAST DAYS	13
MOVEABLE FEASTS, SYMBOLS AND FLOWERS	14
FLORAL EMBLEMS	15
EMBLEMS OF FRUIT AND GRAIN ...	16
EMBLEMATICAL COLOURS	17
SYMBOLISM OF PRECIOUS STONES	18

## Practical Instructions.

WREATHS	20
LETTERING	2
TEXTS	
BORDERS	36

								PAGE
SHIELDS	...	...	...	...	...	...	...	38
SCROLLS	...	...	...	...	...	...	...	39
BANNERS	...	...	...	...	...	...	...	43
TRELLIS AND DIAPER WORK	...	...	...	...	...	...	...	49
DEVICES AND GEOMETRICAL FIGURES	...	...	...	...	...	...	...	50
SETTING OUT LINES	...	...	...	...	...	...	...	53
GILDING	...	...	...	...	...	...	...	54
OIL COLOURS	...	...	...	...	...	...	...	57
WATER COLOURS	...	...	...	...	...	...	...	59
DISTEMPER COLOURS	...	...	...	...	...	...	...	59
BRUSHES	...	...	...	...	...	...	...	61
STENCILLING	...	...	...	...	...	...	...	61
SUNDRY RECEIPTS	...	...	...	...	...	...	...	62
MATERIALS	...	...	...	...	...	...	...	64
FLORAL DECORATIONS	...	...	...	...	...	...	...	68
HARVEST DECORATIONS	...	...	...	...	...	...	...	72
SELECTED TEXTS	...	...	...	...	...	...	...	75



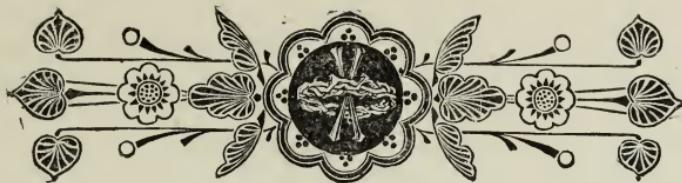


## List of Plates.

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						PAGE
1. ALPHABET IN OUTLINE	...	...	...	...	...	24
2. ALPHABET OF CHURCH CAPITALS...	...	...	...	...	...	24
3. ALPHABET OF CHURCH CAPITALS	...	...	...	...	...	24
4. ALPHABET IN OLD ENGLISH	...	...	...	...	...	24
5. ILLUMINATED CAPITALS	...	...	...	...	...	24
6. TEXTS, WITH FLORAL LETTERS	...	...	...	...	...	30
7. ILLUMINATED BORDERS	...	...	...	...	...	36
8. ILLUMINATED BORDERS	...	...	...	...	...	36
9. SCROLLS. To Construct	...	...	...	...	...	40
10. RIBBON TEXTS, To Construct	...	...	...	...	...	40
11. SCROLLS AND TEXTS...	...	...	...	...	...	42
12. SCROLLS AND TEXTS	...	...	...	...	...	42
14. FLORAL DEVICES	...	...	...	...	...	68
15. FLORAL DEVICES...	...	...	...	...	...	Face Title.
16. WREATHS AND DEVICES	...	...	...	...	...	82





## Introduction.

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Oh, may I dwell in His Temple blest,  
As long as my life may be,  
And the beauty fair of the **LORD OF HOSTS**,  
In the home of His glory see !

COXE.

**T**HE Christian Religion, it has been well observed by an American poet, "having the same original as Nature, is in perfect harmony with it, and shares its poetical element. A truly Catholic Church will therefore exhibit more or less of that element in its services and rites."

Festival decorations are part of this poetical element in the Church. The Puritan Commonwealth and the ages of bad taste which followed it led to the discontinuance of the old English custom, and when Churchwardens whitewashed and stuccoed over the delicate floral tracery of mediæval architecture, the lovely offerings of flower and bud, and the glowing illuminations disappeared, and save a few great boughs of holly and box stuck into the pews by the parish clerk, Church Decorations were not known.

But with the revival of taste in England, the decoration of Churches was resumed, and has now become an art in which all who love the Church naturally wish to excel.

The first rule of decoration should be to work in harmony with the architectural features of the building. If this rule be lost sight of, however good each separate design may be, the general effect will be incongruous and unsymmetrical.

Decorations, then, should be disposed in agreement with the principal lines and leading ornamentation of the church. Festoons and wreaths which would please the eye when hung from window to window, as we have seen them in many a continental street, would be sadly out of place against a wall where long severe lines, either horizontal or perpendicular, demand nothing beyond a border of orderly cluster of berries or a tasteful arrangement of dark shining leaves. Wherever architectural leaf-work has been, or might have been, displayed, here may natural foliage appear with grace and propriety. Hollow mouldings may be filled with wreaths proportioned to their size, rich in leaf, berry, and blossom; and pointed arches may break into bloom at harvest rejoicings or Christmas thanksgivings. The tracery of the windows, the bosses, the niches—all should be preserved in the integrity of their style, and helped by regular and appropriate adornment, and fonts, pulpits, reading-desks, and screens, alike be enriched with due regard to suitability of character.

With respect to the design, it is essential that it should be fitted for the situation ultimately to be occupied. No design should be

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elaborated very minutely when destined to be fixed many yards from the eye.

Let the panels break out into patterns of such design as you would have instructed a sculptor to execute in carving stone or wood. Let the tracery preserve its lace-like character, in the delicacy and fineness of your wreaths; let your corbels be corbels, and your capitals, capitals—in a word, let each feature be not only preserved but improved, and your decoration will be a help, and not a hindrance to the beauty of the church.

Symbols and emblems of various kinds, monograms, &c., take a foremost place in sacred art, and as they have to be formed of flowers or represented by illuminations in the church, some knowledge of the symbolism of sacred art is imperative.

We have the pleasure of offering a short summary of the most known and used symbols with illustrations. The method of drawing them for cutting out in wood or cardboard will be found further on, as well as practical directions for making floral decorations, illuminating texts, and drawing letters for alphabets.

More particular instructions will be given as to the special decorations required at the different festivals. Of the Symbols and Emblems which have been used for centuries in the Christian Church, first in order and dignity is the Cross—the symbol of our redemption; and with a description of its many forms and varieties the first part is commenced.

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This portion of the work is given as a condensed summary, and arranged for easy reference.

In the second part, repetition has been avoided as much as possible by connecting the various headings by numbered paragraphs; and in this part the Editor has availed herself of the assistance of a practical Illuminator. Some few extracts from the “Art of Illuminating” are also inserted by permission.









# Symbols and Emblems.

## THE CROSS.

Cross of Christ! star of Grace!  
O'er the high and holy place,  
Like the light of JESU's face,  
So divine!  
For love of what thou art,  
My best and chosen part  
I hail thee in my heart—  
Blessed sign!

THE Cross, being the especial symbol of Christianity, comes first in the order of those used in decoration; but different Crosses belong to the several seasons, and should be appropriately used.

Crosses are of two principal types, from which a great variety proceed.

These types are the Latin Cross, used by the Western Church, and familiar to us as the form of that on which our LORD suffered; and the Greek Cross, used chiefly by the Eastern Church.

The emblems illustrated are those most in use for Church Decorations.

### THE LATIN CROSS.



The Latin Cross consists of four limbs: the lowest—called the foot—ought to be longer than the two arms joined together; the summit should be the length of one arm; the arms must be of equal length to each other. All the limbs must be of exactly the same thickness or breadth.

### THE PASSION CROSS.



This Cross is called the Passion Cross, and is appropriate to EASTER. When raised on three steps, it is called a Calvary Cross. The steps typify Faith, Hope, and Charity.

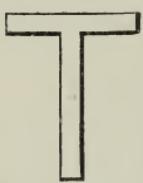
Charity is represented by the largest step, which rests on the earth, because that virtue is the foundation of all others; Hope rests on Charity; Faith supports the Cross itself.

## THE GREEK CROSS.

 The Greek Cross consists of four arms, all of equal length and thickness, and capable of being inclosed in a circle. It is the Cross of S. George, the patron Saint of England (he is supposed to have been an Eastern Bishop), and is borne on the national Flag in *Gules* (red) on a white ground. It also belongs to the arms of the City of London, where it bears on it the "Sword" of S. Paul, the patron Saint of the metropolis.

It is suitable for any season, save Easter. It should be used in Lent, and may also be used at Christmas.

## THE TAU CROSS.

 The Tau Cross is a Latin Cross without the summit. It therefore forms the Greek Letter T (*Tau*), from which it is named. This Cross is also called an Egyptian Cross;—S. Anthony's Cross; and (in Heraldry) a Cross Potent or Crutched — Potent being the Old English word for a Crutch. It is the Cross in the Old Testament on which Moses is represented as lifting up the brazen serpent in the wilderness. On account of its being an anticipatory Cross, it may be used at Advent and Christmas. It is the symbol of eternal life.

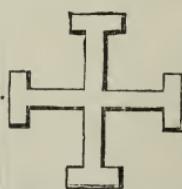
## S. ANDREW'S CROSS.



The Cross of martyrdom and emblem of humility. S. Andrew, condemned to be crucified, and deeming himself unworthy of dying on a Cross of the same form as that on which his MASTER had suffered, besought his executioners to make his Cross of another shape, and perished on the one now known by his name. In Heraldry, this Cross is called a Saltire.

It is the national Cross of Scotland, whose patron Saint is S. Andrew; and at the accession of James I., it was added to the Cross of S. George on the national flag, thus forming the original Union Jack—so named from "Jacques" or James. It may be used on S. Andrew's Day.

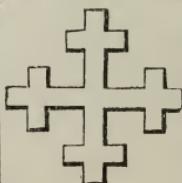
## THE CROSS OF JERUSALEM, OR CROSS POTENT.



The Cross of Jerusalem, or Cross Potent, is formed of four Tau Crosses joined by the foot of each.

It is a Greek Cross.

## THE CROSS-CROSSLET.



The Cross-Crosslet is formed of four Latin Crosses, meeting in the centre, foot to foot, forming a square.

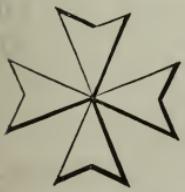
## CROSS OF IONA, OR IRISH CROSS.

 This Cross is said to be the earliest form of that symbol known in Great Britain and Ireland, and judging from our ancient wayside Crosses this is probably the case. It is of a peculiarly beautiful form, and well adapted for floral ornamentation. It should be used on S. Patrick's Festival, as may also be the Cross Trefflée or Trefoil, S. Patrick having explained the doctrine of the Trinity to the Irish by the Trefoil or Shamrock.

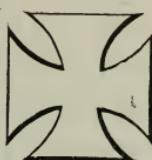
## S. PATRICK'S CROSS.

 S. PATRICK'S CROSS is a Red Saltire or S. Andrew's Cross. In 1801 it was united to the Red Cross of S. George, and the White Saltire of S. Andrew on the Union Jack, thus completing our national flag.

## THE MALTESE CROSS.

 The MALTESE CROSS is the Cross worn by the Knights Hospitallers or Knights of S. John of Jerusalem. Its eight points represent the eight beatitudes. It is a form of the Greek Cross; it should be used on S. John's Day.

## THE CROSS PATTÉE.



The Cross PATTÉE much resembles the Cross of S. John. If the lines are inwardly curved, it is called a Pattée Concave; if outwardly, "Pattée Convex."

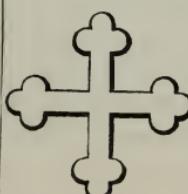
## THE CROSS OF CONSTANTINE.



This Cross was the sign which the Emperor Constantine saw gleaming in the sky on the eve preceding his great victory over Maxentius. It was surrounded by the motto, "In hoc signo vinces." After gaining the battle, the Emperor professed Christianity, and adopted this Cross as his device on banner and shield. It is also found on his coins.

The Cross of Constantine is formed of the first two letters of the Greek word Christos or Christ—the X (*Chi*) and P (*Rho*) united. It resembles a Monogram rather than a Cross, and was much used as such by the early Christians. It is adapted to Corpus Christi, and Ascension Day.

## CROSS TREFFLÉE.

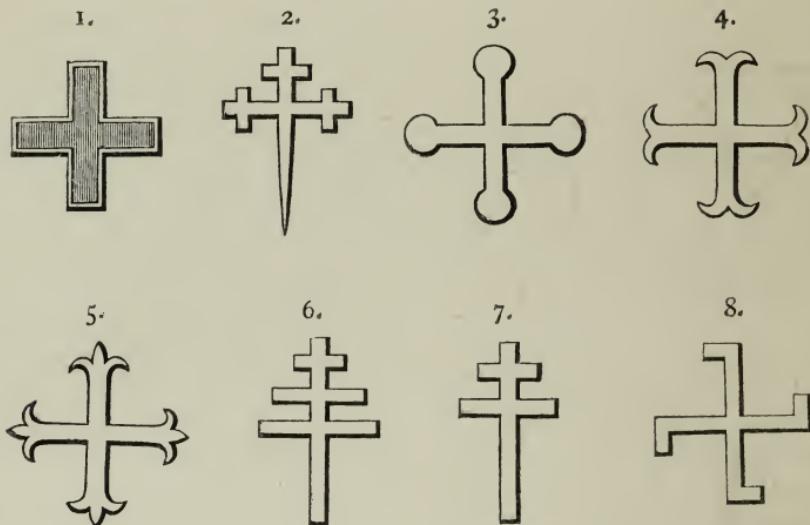


A Greek Cross with the ends of the corners triple leaved. The Cross Bottony is of the same shape.

To these we may add the Heraldic Crosses. When a Cross is mentioned, it is understood to be plain.

The CROSS MOLINE was so named from its fancied resemblance to the arms of a windmill.

The CROSS POTENT rebated is a Cross Potent, with an arm cut off each small cross.



1. VOIDED CROSS.

2. CROSS FITCHE.

3. CROSS POMMEE.

4. CROSS MOLINE.

5. CROSS FLEURIE OR FLORY.

6. THE POPE'S CROSS.

7. THE ARCHBISHOP'S.

8. CROSS POTENT REBATED.



## THE TRIANGLE.



The TRIANGLE is the emblem of the Holy Trinity, and also of Christ Himself.

## THE DOUBLE OR INTERSECTING TRIANGLE.



The DOUBLE or INTERSECTING TRIANGLES symbolise Him who is the Creator of the elements. By the old alchemists they were thought to represent or symbolise fire and water.

The equality of the Three Divine Persons is indicated by the equal sides of the triangle. Their perfect unity by the triangles being interlaced. This emblem is specially fit for Holy Trinity Sunday.

## THE CIRCLE.



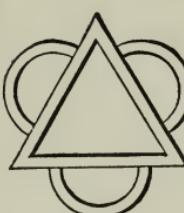
The CIRCLE is the ancient emblem of Eternity, being without beginning or end. Enclosing a triangle it means Three-in-one — the Trinity. — With a cross, it symbolises eternal life.



## THE TREFOIL.

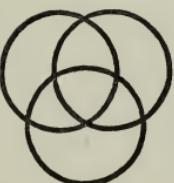


The TREFOIL is also an emblem of the Holy Trinity; it was used to teach that doctrine by S. Patrick.



It is occasionally placed under a triangle, as a symbol of the unity of the GODHEAD.

## THE THREE CIRCLES.



THREE CIRCLES intertwined, form also a symbol of the Holy Trinity, eternal and co-equal.

## THE EASTERN CROWN.



The CROWN is the symbol of victory and sovereignty.

In Christian Art the Crown is usually of the Eastern form. It is the symbol, when united to a palm, of peace and conquest. The Crown is sometimes only a wreath of Palm, or of Passion Flowers.

The CROWN RADIATED is a good emblem for Ascension Day, when Our Lord entered into His glory.

## THE LAMB.



The LAMB is the chief emblem of Our Blessed Lord, Who was called by S. John Baptist — “the LAMB of GOD, that taketh away the sins of the world.” The Lamb is represented with a nimbus or glory of four rays, one concealed by the head. If each ray is crossed, it is called a cruciferous nimbus. The rays are marks of Divinity and belong only to Our Lord. The Lamb bearing a banner signifies “Victory,” and is an emblem of the Resurrection. It is appropriate, of course, to Easter.

The Agnus Dei often occupies the centre of a six-pointed star, surrounded by a circle. The Lamb was the heraldic device of the Knights Templars.

## THE STANDARD

Is a small flag on a reed or cross often borne by a Lamb, and inscribed, Ecce Agnus Dei (Behold the LAMB of GOD!). It is called S. John Baptist’s Cross, from his using those words to the Disciples after the Baptism of Jesus.

## THE RESURRECTION BANNER

Is a narrow flag borne on a Cross.

## THE SWORD

Is the emblem of S. Paul; it is also a symbol of martyrdom. Arrows also are symbolical of martyrdom.

## THE PENTALPHA OR FIVE-POINTED STAR.



The PENTALPHA or FIVE-POINTED STAR was anciently thought a charm against witchcraft. The superstition was widely spread over the east and west, and some traces of it linger still amongst our rural population. It is called the Pentagonal because it contains five Alphas.

The Star is a Christmas emblem, commemorating the Star of Bethlehem. It has generally five points, but sometimes seven, the number of perfection. *See Rev. v. 7.*

## THE SIX-POINTED STAR OR DOUBLE TRIANGLE.



The SIX-POINTED STAR, or DOUBLE TRIANGLE, symbolises the Creator. Intersecting triangles, as we have said before, signify Fire and Water.

## THE NINE-POINTED STAR.



A Star with Nine Points alludes to the fruits of the Holy Spirit, “Love, joy, peace, long suffering, gentleness, goodness, faith, meekness, and temperance.” It is suited to Whit Sunday decorations.

The STAR is sometimes represented by a Cross-shaped nimbus. A large STAR has often in its centre an Agnus Dei, or the Monogram I H S.

#### BANNERS.

Banners are used in processions as symbols of the spiritual warfare of CHRIST's Soldiers and Servants. They bear appropriate devices for every Festival or Saint's Day, or they are used by schools, when the devices are varied at will.

#### BREAD

Is the emblem of life. It is represented at Harvest Festivals by ears of wheat.

#### WATER

Signifies purification. The Grape is the symbol of the Eucharistic wine.

#### GRAPES AND EARS OF WHEAT

Are appropriate decorations for Harvest Festivals, as general symbols of the bounty of the Creator, as well as from more holy associations.

#### THE FISH.

The FISH was a very early Symbol of Our Blessed LORD.

The letters which form the Greek word for it are the initials in Greek of Jesus Christ, Son of God—Saviour.

The Greek word for Fish, is—

I X Θ Y Σ

The Fish is sometimes entwined with an anchor—with the motto Spes in Christo, “Hope in Christ.”

Three Fishes are sometimes united in the form of a triangle; they are the emblem of Baptism. The conventional Fish is nearly always drawn in an oval form.

The Fish is sometimes united with the Dove; and with the Ship.

#### THE SHIP

Is a Symbol of the Church, in which we are saved by the waters of Baptism, as Noah was saved in the Ark.

When placed *on* the Fish, it signifies that the Church rests on Christ for support.

#### THE COCK

Is a Symbol of watchfulness and vigilance.

#### THE GLORY OR NIMBUS

Is formed of rays of light. The Nimbus of GOD the Father, is often in the form of a triangle;—of the Trinity, three arms of a Cross in rays of light.

The Glory surrounds the head of Our Lord; of the Virgin and the Saints, and is generally of an oval form. The Virgin's resembles a crown or diadem.

The Square, being the emblem of earthly existence, is used for the Nimbus of living Saints.

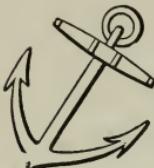
#### THE LION

Is the symbol of Our Lord, called in Revelations v. 5, the “Lion of the Tribe of Judah.”

#### THE WINGED LION

Is the well-known emblem of S. Mark.

## THE ANCHOR.

 The ANCHOR is the emblem of the Christian Grace, Hope. A Cross is the Emblem of Faith; a Heart of Charity.

## THE FLAMING HEART.

The FLAMING HEART expresses fervent piety—or divine love. If the Heart be pierced, it signifies contrition or devotion in trial.

## THE LAMP.

The LAMP is an emblem of active piety. "Let your light so shine before men." St. Matt. v. 16.

When placed on an Altar, a lamp typifies Christ, who is the "Light of the World." Sometimes also it is a type of human life.

## THE PHœNIX.

The PHœNIX expiring amidst flames—consumed that a new bird may rise from its ashes—is a symbol of immortality and an emblem of the Resurrection.

## THE SERPENT

Is the emblem of sin or evil—sometimes it is used to end a sentence in an illumination. It cannot, however, be admitted as a decoration of the Church.

## AN OPEN BOOK

Signifies the word of God, or perfect intelligence.

A CLOSED ROLL signifies prophecy.

## THE PELICAN

Is a symbol of the Saviour. The bird was fabled in olden times to have pierced her own breast, in order to feed her young with her blood. Even thus the Blood shed on Calvary gave life to the Church of God.

This symbol was common on old Crosses. It is also the emblem of the Resurrection.

## THE DOVE.



The Dove in a Nimbus or Glory is the emblem of the Holy Ghost. With an olive leaf in its mouth, it signifies peace,—a signification derived probably from the return of the Dove to the Ark with the olive leaf after the subsidence of the Flood.

Below it, is often seen the Cross of Constantine. In conjunction with the fish, it denotes peace in Christ, and has the motto—In pace et in Christo.

An ESCALOP SHELL, formerly the badge of a Pilgrim to the Holy Land, still preserves a spiritual symbolism; that of our being pilgrims and strangers on earth.

# Monograms of Our Saviour's Name.

MONOGRAMS of the Name of Our Blessed LORD have been used by the Church throughout all ages, and equal, in frequency of use, the Cross itself.

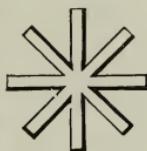


The earliest Monogram used is the same as the Cross of Constantine. It expresses the name of Our Lord by its two first Greek Letters X and P (*Chi* and *Rho*) combined. This Monogram is frequently found in the Catacombs on the tombs of the early Christians; there are many varieties of it. When the X and P combined are surrounded by a circle, they become the emblem of Our Lord's Eternity.

**P** **A** **Ω** Sometimes this monogram is drawn (as in cut) with the X placed perpendicularly, so as to form a plain Eastern Cross, instead of a Saltire or S. Andrew's Cross. A Ω placed underneath it signify Alpha and Omega—the beginning and the end.—See Revelations xxii. 13.



Another Monogram is this; in which the X is combined with the letter I (*Iota*), it is more complete than the former ones, as it contains the initial letters of the full name JESUS CHRIST—IX—in Greek.



Another variety of this Monogram is furnished by placing a horizontal bar through the I (*Iota*) at the junction of the X, thus forming the initials of Jesus Christ united with the Cross.



In this Monogram, consisting of the I (*Iota*), X, and Bar for the Cross, the P is placed on one of the arms of the X.



This Monogram of X (*Chi*) and P (*Rho*), with the Latin N for NOSTER added to it, means OUR CHRIST, or CHRISTOS NOSTER.

Form a **X̄PΣ** Monogram for the Name of CHRIST, being the first two, and last letter of CHRIST in Greek. The horizontal mark over the P (*Rho*), is the sign of contraction.

This also is **ĪHΣ** a Monogram of Our Lord's name. It is formed from the two first and last letters of the word JESUS, in Greek.

I H S or I H C are synonymous. They are the two first Greek letters of Our Lord's name JESUS — which remain always the same — I (*Iota*), and H (*Eta*) ; the last letter assuming three forms, S, C, and E, which are those of the Greek *Sigma*.



When entwined as in cut, the *Iota* is usually lengthened and formed into a cross by a bar at the top.

I H S sometimes signifies Jesus Hominum Salvator — Jesus, Saviour of Men — in Latin.

This Monogram is of Greek origin. These letters, A Ω — *Alpha* and *Omega* — are the first and last of the Greek alphabet, and are used as emblems of the eternity of OUR LORD — “The beginning and the ending, the first and the last.” — See Revelations xxii. 13.



# Symbols of the Evangelists, & Apostles.

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S. MATTHEW has a Winged Man, or Half Man, as his emblem.

S. MARK—a Winged Lion.

S. LUKE—a Winged Ox.

S. JOHN—an Eagle.

Sometimes these emblems are placed in the four limbs of an Eastern Cross with the monogram of Our Lord in the centre.

Four scrolls, four open books, and four rivers are also emblems of the Evangelists. The four rivers represent those of Paradise. S. Matthew stands by Gihon ; S. Mark by the Tigris ; S. Luke by the Euphrates ; S. John by Pison.

The winged living creatures allude of course to the vision of Ezekiel, chap. i. v. 10, and to the Revelation, chap. iv. v. 7.

The symbols of the Apostles are generally the instruments of their martyrdom ; but to this there are exceptions :—

S. MATTHEW, as an Apostle, has for a symbol a purse of money, in allusion to his being a tax-gatherer or publican.

S. JOHN, as an Apostle, has a cup, with a serpent rising from it, in remembrance of his having drunk poison from the holy chalice with impunity.

S. PETER has the keys.

S. JAMES THE GREAT, the emblems of pilgrimage.

S. THOMAS has a builder's rule, in memory of the pretty legend of his being sent to the King of the Indies, to build him a palace.

All the other Apostles have for symbols the instruments of their martyrdom.

The Sword by which S. PAUL died.  
 The Cross of S. ANDREW.  
 The Club of S. JAMES THE LESS.  
 S. BARNABAS, a Pilgrim's Staff.  
 The Cross on which S. PHILIP suffered with his head downwards.  
 The Knife with which S. BARTHOLOMEW was flayed.  
 The Saw by which S. SIMON suffered.  
 The Halter on which S. JUDE was hanged.  
 The Axe which ended the days of S. MATTHIAS.  
 The symbols of Baptism are three fish entwined in a triangle.  
 The symbol of the Holy Eucharist is a Cup, with three small loaves or rolls at its mouth, marked with a Cross.





# Flowers as Emblems on Feast Days.

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Feast.	Symbol.	Flower.
CIRCUMCISION.	Eastern Cross (Pomme)	<i>Laurestinus.</i>
EPIPHANY.	Star (Pentangle).	<i>Star of Bethlehem.</i>
CONVERSION OF S. PAUL.	Sword.	<i>Winter Helebore.</i>
PURIFICATION OF THE VIRGIN.	Crown and Nimbus.	<i>Snowdrop.</i>
S. MATTHIAS.	An Axe.	<i>Mezereon.</i>
ANNUNCIATION, OR LADY DAY.	Crown with Nimbus, or Fleur-de-Lis.	<i>Marigold.</i>
S. MARK.	Winged Lion.	<i>Clarimond Tulip.</i>
S. PHILIP.	Latin Cross tied to a long Reed.	<i>Red Tulip.</i>
S. JAMES THE LESS.	Club or Bat.	<i>Red Bachelor's Buttons.</i>
S. JOHN BAPTIST.	Tau Cross.	<i>S. John's Wort, Scarlet Lychens.</i>
S. PETER.	Two Keys crossed.	<i>Yellow Cockscomb, or Red Cockscomb.</i>
S. JAMES THE GREAT.	Pilgrim's Staff.	<i>S. James's Cap.</i>
S. BARTHOLOMEW.	Escalop Shell.	<i>S. James's Wort.</i>
S. MATTHEW.	Curved Knife.	<i>Sunflower.</i>
MICHAELMAS DAY.	A Purse like a Bag.	<i>Passion Flower.</i>
S. LUKE.	S. Michael vanquish- ing the Dragon.	<i>Michaelmas Daisy.</i>
SS. SIMON AND JUDE.	Winged Ox.	<i>Floccose Agaric.</i>
ALL SAINTS.	Saw and Halter.	<i>Scattered Star Wort.</i>
S. ANDREW.	Bunch of Palms.	<i>Sweet Bay.</i>
S. THOMAS.	Cross Saltire.	<i>Dark Red Sunflower.</i>
	Builder's Rule or Square.	<i>Common Ascyrum.</i>
		<i>Sparrow Wort.</i>

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Feast.	Symbol.	Flower.
CHRISTMAS DAY.	A Star.	<i>Holly.</i>
S. STEPHEN.	A Stone.	<i>Purple Heath.</i>
S. JOHN.	Cup with Serpent rising from it.	<i>Flame Heath.</i>
HOLY INNOCENTS.	Palms and Snow- drops.	<i>Blood Heath.</i> <i>Snowdrops.</i>

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## Movable Feasts.

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Feast.	Symbol.	Flower.
PALM SUNDAY.	• . . . .	<i>Common Palma Christi.</i>
HOLY THURSDAY.	Winged Ox.	<i>Passion Flower.</i>
EASTER EVE.	• . . . .	<i>Violet.</i>
EASTER SUNDAY.	Winged Lion.	<i>Lily.</i>
ASCENSION DAY.	Eagle.	<i>Lilies.</i>
WHIT SUNDAY.	Dove.	<i>Pansy.</i>
TRINITY SUNDAY.	Triangle in Circle.	<i>Heartsease, or Pansy.</i>





## Floral Emblems.

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Of these the most remarkable is the **PASSION FLOWER**—the common blue one. Its leaves are thought to represent the head of the spear by which **OUR BLESSED LORD'S** side was pierced; the five points, the five sacred wounds; the tendrils, the cords which bound Him; the ten petals, the ten faithful Apostles, omitting the one who denied Him (S. Peter), and the one who betrayed Him (Judas); the pillar in the centre is the Cross; the stamens, the hammers; the styles, the nails; the circle around the pillar, the crown of thorns; the radiance, the glory. It is used on **Holy Thursday**.

The **FLEUR-DE-LIS**, or conventional form of the **LILY**, is the symbol of the Virgin Mary, adopted in the Middle Ages. It is also an emblem of purity. It is always placed by the Mediæval painters in the hand of the Angel Gabriel, and sometimes in the hand of the Infant Saviour, and of S. Joseph.

**LILIES OF THE VALLEY** are the floral emblem of Our Lord. “The Rose of Sharon” and “the Lily of the Valley” are emblems of **Humility**.

The **ROSE** is an emblem of Our Saviour.

The **LAUREL** is an emblem of **Victory** and **Glory**, also of **Constancy**, as the leaf changes only in death.

Ivy denotes **immortality**.

The **LAURESTINUS** has the same meaning.

The **STAR OF BETHLEHEM** is the emblem of the **Advent** and **Epiphany**.

The **SNOWDROP** and **MARIGOLD** are emblems of the Virgin Mary, and of **Purity** and **Truth**.

The **VIOLET** is an emblem of **Modesty**.

**PANSY** (heart-shaped) of **Charity**.

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ROSEMARY is dedicated to the grave; the custom of using it at funerals is thus explained by Wheatley in his work on the Common Prayer:—

“To express their hopes that their friend is not lost for ever, each person in the company usually bears in his hand a sprig of Rosemary—a custom which seems to have taken its rise from a practice among the heathens.”

He alludes to their use of Cypress at funerals, “a tree that being once cut never revives, but dies away.” On the contrary, Rosemary, which is always green, flourishes more for being cropped: a sprig put into the ground grows well and rapidly; it has astonishing vitality, and is, consequently, a meet emblem of the life which springs anew from the grave.

HOLLY, IVY, LAUREL and Box are Christmas festival plants.

LILIES, PASSION-FLOWERS, PANSIES, and VIOLETS are flowers for Easter.

WHEAT, BARLEY, GRAPES, &c., for Harvest Festivals.

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#### EMBLEMS—FRUIT AND GRAIN.

An APPLE is the emblem of the Fall: held in the hand of JESUS CHRIST, it signifies “Redemption.”

A Cluster of GRAPES is the emblem of “Christ’s Blood shed for us.” It is also the emblem of abundance and prosperity.

The VINE is a symbol of OUR LORD. It is also an emblem of abundance.

WHEAT is an emblem of Christ as the “Bread of Life.” Also of abundance and rejoicing.

The OLIVE is the emblem of Peace and Concord.

The PALM is the symbol of Martyrdom.

The POMEGRANATE is the emblem of the future life and of immortality.

## Emblematic Colours.

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COLOURS are emblematic ; and in the Middle Ages were always used by the illuminators and church artists with regard to their significance.

RED, BLUE, and YELLOW, or GOLD, the primary colours :—RED, signifying Divine Love ; BLUE, truth and constancy ; GOLD, divine glory, when united, are supposed to be good emblems of the Holy Trinity.

WHITE, signifying light, purity, perfect righteousness, is to be used by the Church from Christmas Eve to the Octave of the Epiphany, symbolising the purity of the Infant Saviour : but it is not to be used on S. Stephen's Day, Holy Innocents, or Conversion of S. Paul. WHITE, in an illuminated text, may be represented by silver. It is also the colour for Maundy Thursday, Trinity Sunday, Baptism, Confirmation, and Marriage.

VIOLET is the ecclesiastical colour for mourning : it signifies passion, suffering, and humility ; therefore martyrs are sometimes clothed in it. It belongs to Advent, Holy Innocents (unless that feast falls on Sunday), Septuagesima to Easter Eve, Rogation days, and Ember weeks.

RED, the symbol of Divine Love and illumination (as flame), belongs to Pentecost : and as the emblem of blood shed for the Feast of the Martyrs on Whitsuntide.

BLUE signifies truth and constancy ; when sprinkled with gold stars, it signifies Heaven. It is not an ecclesiastical colour, but (as symbolical of Heaven or truth) forms a beautiful and significant ground for a text.

GREEN, the emblem of eternal spring, hope, immortality, and conquest, is used on all Sundays.

**GOLD** or **YELLOW** signifies Glory, the goodness of **GOD**, Faith: it should be used on texts only for the Divine Name. Dingy yellow signifies deceit.

**BLACK** is used only on Good Friday in our Church. It is symbolical of death and extreme grief. It is used also at funerals.

**PURPLE** signifies royalty, love, passion, and suffering. It is the colour often worn by martyrs as well as by kings. After His resurrection, **OUR LORD** is sometimes represented in a purple mantle, as the symbol of His kingly power.

**PURPLE** is the mourning of the Church.

**VIOLET** and **BLUE** are the colours of penitence, signifying sorrow and constancy.

**GREY** signifies mourning, humility, and innocence unjustly accused.

### SYMBOLISM OF PRECIOUS STONES.

**DIAMOND**: Light, innocence, purity, and joy.

**SAPPHIRE**: Hope, truth, constancy.

**EMERALD**: Hope, faith, joy, and victory.

**TOPAZ**: The goodness of **GOD**, charity.

**RUBY**: Divine love.

**CARBUNCLE**: Blood and suffering. Five carbuncles on a cross signify the five wounds of Christ; they are placed in each limb and in the centre.

**SARDIUS**: The blood of martyrs.

The **AMETHYST** signifies sorrow, deep love, and suffering, in accordance with its colour.

The **PEARL** is the emblem of purity, innocence, and humility.

# Practical Instructions.

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AVING now briefly explained the Symbolism of the Christian Church, it is time that we proceeded to give some Practical Instructions in the Art of that Sacred Decoration in which alone they are used.

And first, we must observe that all Church work of this kind (as well as any other) should be undertaken only with the sanction and under the authority of the clergyman, to whom all designs and plans should be submitted.

When his sanction has been obtained, and the whole system of decoration fixed on, has been drawn out, it is well to select a leader, who shall apportion and overlook the tasks and direct the workers.

To everyone should be given a certain task. Boys and young men can get the holly, ivy, moss, and laurel from outdoors and make the wooden frames required; children can string holly leaves for festoons, or berries to wind round frames, or they can hold the twigs for the wreaths. The least skilful can make the wreaths under direction. To the most intelligent and skilled workers should be given the task of decorating the crosses, geometrical symbols, &c. with berries and flowers. Illumination should be left to those who are able to illuminate. Time will be saved and better progress made by this division of labour.



## Wreaths.

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1. To make a thick Wreath on cord it is necessary to employ two or three pairs of hands, one to feed the worker with small bunches of evergreens, and the others to supply wire, and to assist in holding and arranging the cord or twine to which the evergreens are to be attached. The cord should be secured either to a stout nail in the wall or to some firm support, neither too high nor too low for the worker, after the manner of rope-making. Unless this is done, there is danger of spoiling the wreath by loose workmanship, or by an untimely fall. It is usual to twist fine cord round the rope, knotting the string at intervals to give it firmness. The wire is sold on reels, and is about the fineness of carpet thread ; it is easily cut into lengths with ordinary scissors, and is so flexible that one or two gentle and firm bends will secure the bunches of evergreens in the thickest wreath. Care must be observed to select twigs as free as possible from hard stiff stems : these too often stick out ungracefully, and not unfrequently cause the wreath to fall to pieces. It is sometimes a good plan to "wire on" the coarser pieces of evergreen first, and then proceed to arrange the delicate sprays and coloured portions of the decorations, such as alternate bunches of berries or flowers, so as to preserve a regular repetition of design. There is nothing better for a rich wreath than large leaves of ivy, fastened round the cord, say six or eight at a time, in the way described above, the sharp outline and light and shade of the leaves producing a delightful

effect ; and in towns, where evergreens are rare and costly, these ivy wreaths are invaluable. The long runners of delicate ivy fastened together make elegant wreathing along a wall course. Many yards may be made in a short time from the long runners, which cling closely to a paling, or hang their pendent shoots from an old wall ; and if here and there the sprays be allowed to fall, forming a sort of fringe of natural foliage, the lightness and elegance of the leaf is admirable. The tracery of windows may also be marked out by the close “creeping ivy green” with much advantage, and the woodwork of a screen may be enriched by the same adornment. Moss wreaths are delicate and pliant, and the brightness and softness of the green makes them favourite wreaths for fonts or minute stonework. Holly leaves strung together are used in large churches where time and length of wreaths are needed, but these are chiefly valuable because they can be strung together by little children, and afford even the youngest the privilege of taking part in the decorations. Laurel seldom answers for wreaths ; it fades quickly, and is also too stiff and uncompromising to fall gracefully, but it is excellent for ornamental moulding when sewn on buckram or brown paper. Care must be taken not to wound the leaf, and to allow the thread to cross the middle vein, otherwise the leaf shrinks, and not unfrequently falls off.

2. Wreaths for arches may be made on laths, which, resting on the capital of the pillar, will spring together and fit themselves without nailing. Should flowers be used in these wreaths, a little damp moss sewn in with them will keep them fresh for a long time ; and berries may be glued to sprigs of yew or holly. Everlastings may also be used in the same way when their stalks are too short to fasten them on in bunches.

3. The material known as crinoline steel, which can be bought ready covered, is an excellent basis for wreaths for pillars, the cost being about 2d. per yard.



## Lettering.

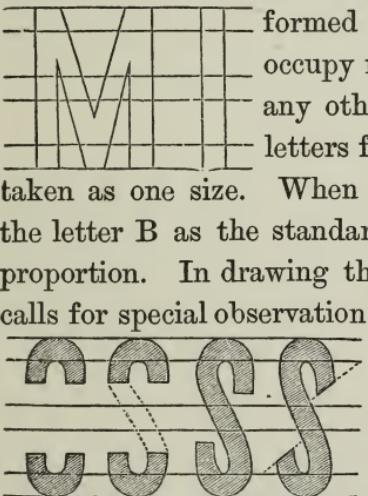
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IN the construction of any text or illumination, it is important that the Lettering should be correctly drawn, and as the amateur cannot expect to acquire the facility and skill in forming letters that is observable in a practised writer; and as printed Alphabets cannot always be purchased to suit the requirements of every work, a few plain instructions for drawing letters will be found of great assistance. With a handbook of printed alphabets and fancy letters, a very little practice will enable the illuminator to form any ordinary alphabet with a considerable degree of accuracy.

4. With regard to the proportion of Roman Capitals and Small, it may be taken as a general rule, that the whole of the letters, with the exception of S, J, I, F, M, and N, are formed in squares. Top and bottom of the letters I and J are formed in a vertical parallelogram, half the width of the square; the letters M and N in a horizontal parallelogram, one third larger than the square. The letters A, B, E, F, H, X, and Y, are either divided, or have projections from the middle. This rule may be varied, and the division placed nearer the top than the base of the square. Capitals in the same word should have a space equal to half a square between them; at the beginning of a word, a whole square, and between the divisions of a sentence two squares should be left.

The small letters are half the size of the capitals; the long lines of the letters b, d, f, h, k, and l, are the same height as the capitals; the tails of j, p, q, and y, descending in like proportion. In *Italic* letters it is usual to make the capitals three times the height of the smaller letters, and the long strokes of the small letters nearly equal to the capitals.

5. In illuminating, some texts and banners require a letter technically called "expanded" (E) and others a letter "condensed" (E). The knowledge of the formation of Lettering acquired by designing and making large letters is of the greatest assistance when small ones are required. To draw Egyptian or block letters, which is the simplest form and basis for many varieties of fancy letters, take some white paper, and rule with a straight edge six lines, giving three spaces of one inch each and two spaces of two inches each ; these may be varied as the shape of the letter may require ; then roughly space the width (two inches) and sketch with pencil or charcoal (this latter is very useful, as any false lines may be dusted off) ; then taking the illustration for a guide, and the top and bottom lines for the height of the letter, proceed to design them roughly ; a few touches of the pencil will show how easily a letter may be formed (see illustration). The letter M will occupy more, and the letter I, less space than any others, but in calculating a number of letters for a given space all may be roughly taken as one size. When designing a letter or alphabet, take the letter B as the standard for width, and draw all others in proportion. In drawing the plain alphabet, the only letter that calls for special observation is the letter S, as it is too often badly formed. Draw the top and bottom parts the same as for the beginning of the letter O ; continue the lines in the curve as indicated by the dotted lines, and the basis of the letter S, is at once obtained ; the ends of the letter, when tall and narrow, may also be made to slope ; this is indicated by a dotted line. When S slopes at the terminal, C, G, should also slope in the same manner.



Having acquired some experience in drawing the plain Block Letters, the more fancy-shaped may be attempted, and after a little practice any Mediæval Alphabet will, with a few extra ruled lines, readily adapt itself to this mode of construction.

6. For an expanded letter the parallel lines are ruled the same as for a condensed letter—the word “Leicester,” is given as an illustration. By first designing a plain block-letter of the size



required, a very effective and bold letter can be made by the addition of the points; it is when designing a more finished letter that the advantage of the ruled lines will be apparent.

#### COLOURING FOR CAPITALS.

7. Dark coloured letters are improved by an edging of white or gold; white letters may be edged with blue or red; gold letters may be edged with any colour; plain gold or silver also look well.

When the general formation of a plain letter is by practice well understood, the amount of ornament may be increased at the discretion of the illuminator.

Two alphabets of capitals much used for Church Decoration are illustrated, also an alphabet of Church Texts. Pencil lines drawn over the alphabets same as (§ 6) will be of assistance when enlarged copies are required.

#### ILLUMINATED CAPITALS.

8. In Plate V. the eight designs of capitals illuminated in colours will show the effect of various backgrounds. Nos. 1 and 4





abcdefghijklmnopqrstuvwxyz



A B C D E F

G H I J K L M

N O P Q R S

T U V W X Y

Z & .





ABCDER  
GHIJKLMNOP  
NOPQRS  
TUVWXYZ  
Z & &

abcdeſghiſklmnu  
opqrſtuwmxvz.



PLATE V ILLUMINATED CAPITALS.

2

3



5

6

7

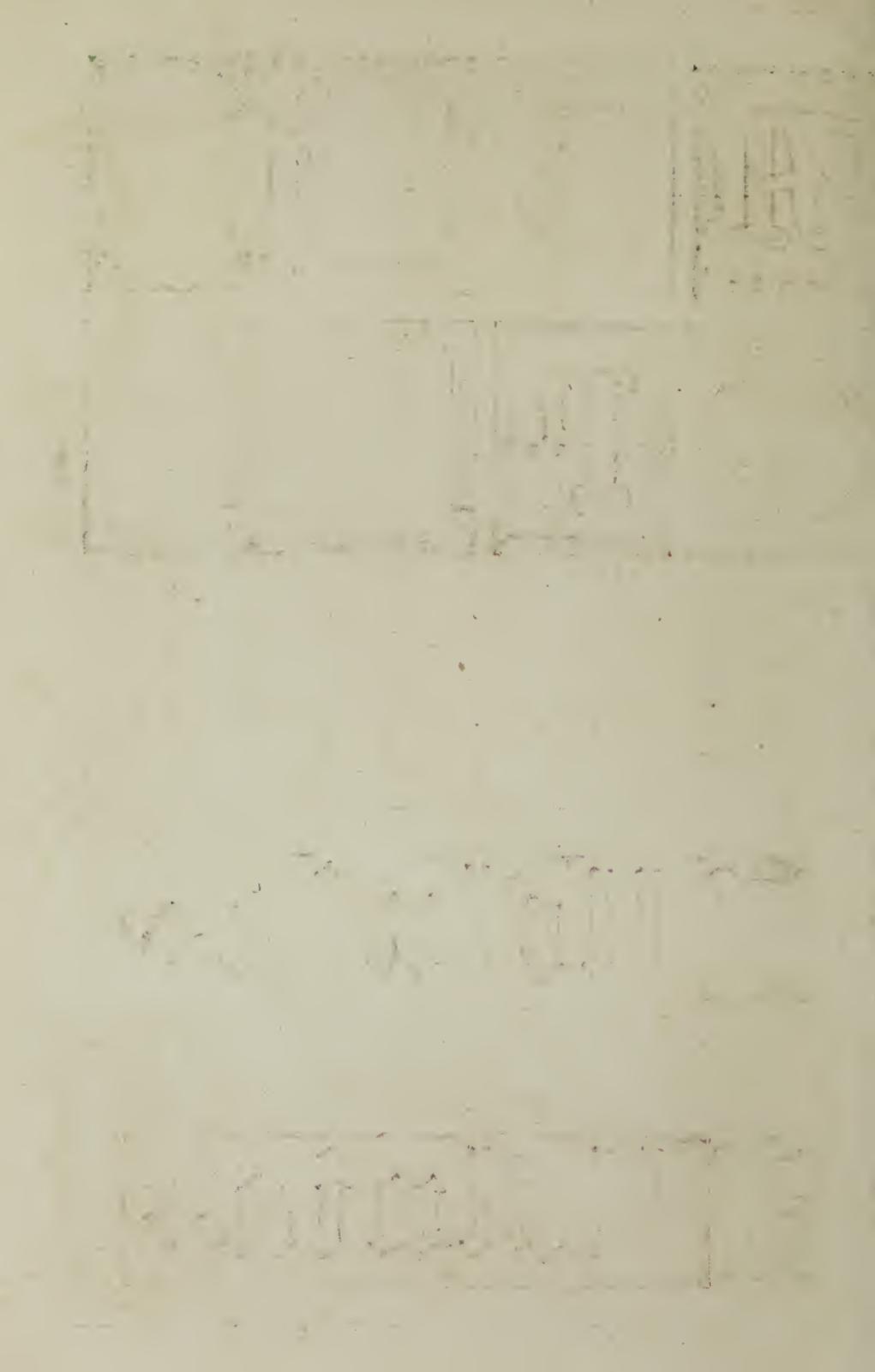
8



**A** llēluia \*

**A** llēluia \*

**A** llēluia \*



ILLUMINATED CAPITALS.





are examples of Illuminated Capitals with foliage. When space admits, a crown placed over the first and prominent capitals in a Text affords an opportunity for a change of colour.

### TO MAKE BOLD LETTERS

#### FOR USING ON A BACKGROUND OF EVERGREENS.

9. Supposing a text to be required 16 feet long and 18 inches wide, and the words to be "Emmanuel God with us,"—in all 17 letters; taking the distance between each word as the width of a letter M, we must select a letter that will average about 9 inches in width, and for height, a good proportion would be 14 inches. To form the pattern letters for this text, rule six lines with a straight edge, giving three spaces of two inches each, and two spaces of three inches each; then roughly space the width of the letter (9 inches), and sketch with pencil as previously described (§ 5), mark in firmly with a thick black line the exact size for cutting.

When the letters are 8 or 10 inches high, a piece of stout card should be cut the width of the thick part of the letter, as a guide for ruling all to the same scale. F, I, E, L, T, are only so many variations of the letter E, so that for large texts a pattern letter may be used for E, then cut down for F, again cut for L and T, and finally for I. B will serve for P and R.

As a long text will contain a repetition of the same letter, it is advisable to cut sample letters in card or stout paper in preference to sketching the whole; and to use the sample letters for forming those required for the text. This will make the work more uniform.

10. Now taking the pattern letters as a guide for size, cut from stout card the letters to be used for the text. A background of leaves will require a letter on *very stout* card, the mounted leaves which form the background of the text preventing the letters from being fixed close to the board.

11. In covering the letter cut from stout card, cut the paper larger than the letter, and place the *coloured* side of the paper face downwards on the table, then cover the card letter with paste, and place it on the *white* side of the paper, pressing the card letter down evenly, and keeping it in its place until dry by placing a weight or book over the whole. Next paste the projecting edges of the paper, and turn them under the card-letter. Be careful in covering letters not to paste the wrong side, a letter S placed (S) the reversed way looks very bad. The letters are now ready for fixing, unless required to be further ornamented.

As the coloured cards for cutting letters are costly, we recommend for economy the letters being cut from a cheap stout card,\* and afterwards covered with coloured paper or flock-cloth, or the coloured paper may be pasted to the *common* card before cutting out the letters.

#### LETTERS IN FLOWERS OR EVERGREEN.

12. For mounting on a background of cloth or paper these should not be too small. The size of the letters being decided on, and the paper patterns ready, the letters to be used for the texts must be cut from very stout card or perforated zinc (§ 9). If from zinc, first cover with green glazed calico or some material to prevent the sharp edge injuring the hands, then sew on the leaves, taking care that all range one way. A letter with some leaves commenced at the bottom and some at the top will have a bad uneven appearance. Where natural holly berries cannot be obtained, the artificial will be an excellent substitute. The artificial berries are sold each mounted on a wire, and are very easy to fix. Small bunches used in the centre of a letter made of holly leaves are very effective.

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\* It can be had in sheets of 12 inches by 14 inches, at 1*d.* per sheet.

## Texts.

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13. Texts are particularly appropriate for covering church walls at Christmas, and, when decoration is properly carried out, will form a prominent portion of the work.

In small churches they should rest under the wall plate or on scrolls, and in larger churches they should be well kept up, and regard should always be had to the proportion as to size, and to the distance from the eye. Inscriptions which from their barenness and flatness remind one forcibly of sign boards or advertisements are certainly neither ornamental nor pleasing. In making letters in leaves for these texts, care should be taken to keep the outline clear, as at a distance a letter is often distorted by a stray leaf. Nothing therefore should be done without rule and measure. Few things are more unsightly than an S which has lost its balance or an M unsteady on its legs.

As the making will form an agreeable occupation, the various sorts will be treated at some length. Texts admit of being treated simply and very cheaply, or may be made very elaborate by hand work. A great variety of materials may be used. We therefore propose giving a few simple instructions how these may be best worked for effect and correct treatment, and as all decorations, especially those at Christmas, are intended to bring together the Glory of Lebanon, the Fir-tree, the Pine-tree, and the Box to beautify the sanctuary, anything like upholstery or artificial decoration should carefully be avoided. Berries, Scotch Fir, Box, and Everlasting Flowers are all useful for small letters.

An increased attention is given by some manufacturers to the production of seasonal or other Texts, in large sizes, and beau-

tifully printed in colours at a cost naturally much below that of individual manufacture. The latter, however, has the advantage of *personality*, which is a great thing in votive work ; it has also the opportunity of choice or variation in subject, colour, size, &c.

Another method of production is the Outlining of designs for the amateur to finish in illumination.

#### TEMPORARY TEXTS

14. May be made in natural or artificial flowers (the latter we do not recommend), or by using the usual materials supplied for the purpose, viz. prepared cloth, coloured paper, flock cloth, gold cloth, gold and silver papers, printed borders, &c. ; but the most effective temporary texts are those in which evergreens and flowers are used.

#### FRAMEWORK AND BOARDS FOR TEXTS

15. Are best made by a practical carpenter. Judgment is required in giving the proper thickness in accordance with the weight the board or frame will be required to carry. All wooden framework used for devices is also best made by a carpenter. Less difficulty will be experienced in the fixing, and many suggestions given that will be valuable to the workers.

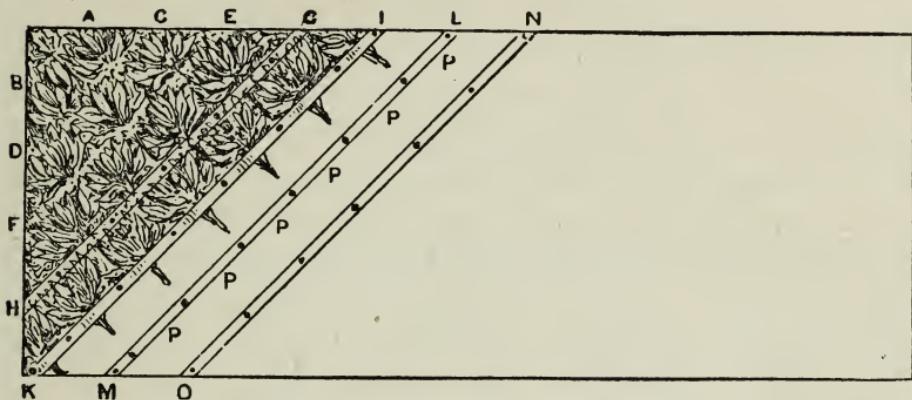
#### FOR A TEXT ON A BACKGROUND OF EVERGREENS.

16. First decide on the space to be occupied by the text ; then have a wooden frame or—what is better—a flat board made to the required size ; for this part of the work it is best to seek the assistance of a carpenter (§ 15).

17. Cover the whole of the board or frame with some cheap material (common green glazed lining will answer well), and turn a wide margin of the cloth over the back of the board, and fix with tacks. The sprays and leaves being ready and cut to a uniform size, proceed to fix to the board, by working from left to right. In this portion of the work a better result is

obtainable, if one worker selects the sprays and leaves, and hands them as required to the worker using the hammer and tacks: this will insure greater uniformity and save much time.

We give the method adopted by a very successful amateur. The board is first covered as previously directed; the first sprays are fixed to the top left hand corner (A B); strong tapes are



then fixed by tacks in the direction indicated by the letters A B, C D, E F, G H, I K, L M, &c. Place the sprays under the first tape (A to B) and drive sufficient tacks to secure the tape firmly to the board; then place another row of sprays under the tape C D, and fix these also by tacks driven at distances of 2 to 3 inches apart, as the fullness of the sprays may require. If each row of sprays should overlap the preceding one, a very even result will be obtained. The board being entirely covered, next add the border, constructed in manner described under the heading of "WREATHS." This is best added *after* the board is covered, as the slightly raised appearance of the bordering greatly improves the work. The letters being ready, proceed to fix them, first ascertaining the centre of the space to be occupied by the text, by stretching a string tightly from end to end. The letters being constructed from a centre line, the proper height

for fixing is at once obtained. Fix the letters with stout nails having broad heads, and avoid driving the nail too far; this will prevent the foliage of the background being too much pressed down.

#### TEXTS IN LETTERS OF EVERGREENS OR EVERLASTING FLOWERS.

18. These require a firm background, and the board should be made in the same manner as described for the Text, with background of leaves (§ 15).

When the letters are to be in evergreens, a great variety of materials may be used for a background.

If a text is placed at a height of 8 or 10 feet, the quality of the material used cannot well be judged; hence we recommend those materials which are not costly, relying for effect on accuracy in the work and finish of the letters. The colour of the material for the background will be in accordance with the festival or season. Scarlet, crimson, and white are the best backgrounds for evergreens.

In the illustration Plate VI. a few combinations are given:—

- No. 1. *Board covered white, borders and letters in evergreens, or with border of blue and white, or red and white (part of each shown).*
- No. 2. *Red ground placed over centre, leaving the white margin for the background of the border. The red may be crimson paper, crimson cloth, flock cloth, or cotton velvet.*
- No. 3. *Board covered white; red edge may be of cloth or coloured paper. For the gold and black border use the printed borders, or illuminate (see design) on plain gold paper.*
- No. 4. *Slip of gold paper placed over the ground, leaving the white space for border. One end shows text finished with printed border, the other with border of evergreens.*
- No. 5. *The same as No. 1, with addition of gold diaper; the diaper may be added by hand, or gold printed diaper paper can be procured.*





19. For the first covering of the board, white glazed calico, Turkey red, cotton velvets, flock paper, and flock cloth, are most generally used. White or coloured paper may be used for cheapness. Coloured papers, with diaper ground of gold, are very good. In covering the board, carry the material well over the edges, and (if a fabric) fix at the back by tacks ; if paper, use strong paste. If the board is large, and cheapness an object, first cover with paper, using strong paste, and turning the margin well over the back ; the paper being quite dry, the ground-work of the text is then added. When using flock cloth or gold cloth, a great saving of material will be effected by placing a slip only of the required width, as shown in illustration No. 3. This first portion of the work should be done very securely, as Texts in frames with Floral Letters are not easily handled, and when finished may suffer in the fixing. The board being covered, proceed to ascertain the proper position for each letter, and the spaces for the borders (§ 22). Then fix the letters described under (§ 25).

#### TEXTS WITH ILLUMINATED LETTERING.

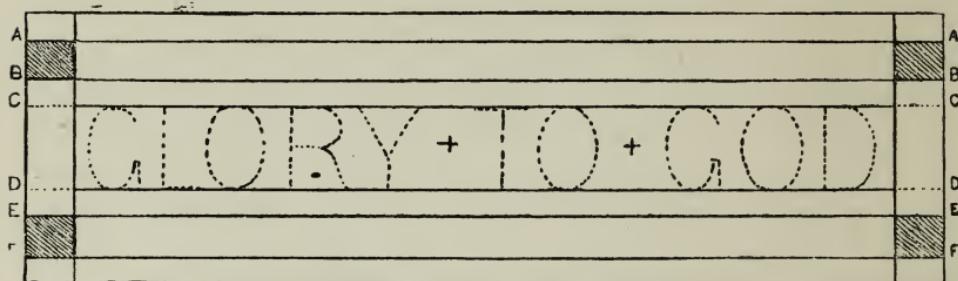
20. The practical instructions under this heading are given at some length, and will be referred to when treating of Banners, Shields, &c. Taking as a selected text, “ Glory to God in the Highest,” first set out the work by placing the prepared cloth cut to the required length and width (say 18 feet long by 18 inches wide) on a long bench, or school desk when practicable, or—which is preferable, but not so convenient—a carpeted floor. We recommend the prepared cloth, as it possesses many important advantages, can be had in any length or width, does not tear in handling, and the unseemly joints too often observable in paper are avoided.

21. Paper letters pasted on a paper ground have many disadvantages; the letter expands by being pasted, and the con-

traction caused in the drying gives a very rough appearance to the work. If paper letters are used, then have the material on which they are mounted very stout.

#### SETTING OUT THE WORK.

22. The cloth being stretched quite flat on the floor or bench, three distinct spaces are required ; one at the top and one at the bottom for the border, and a centre space for the lettering. Space the width for the border and centre accurately at each end A B and A B for the border, C C and D D for the centre, —say 3 inches for the border, and 6 for the lettering.



23. Stretch a string, first covered with red chalk or black lead, from A to A. When the string is tight, a second person should lift it in the centre, and let it fall suddenly : this is technically called "snapping." A faint line is thus secured ; and the operation being repeated from B to B, C to C, &c., six faint lines are made.

#### DISTANCE OF LETTERING.

24. The parallel lines being described, the border must be first affixed to the cloth, unless it consists of evergreens, when it must be fixed *last*. The text being 18 feet long, and containing 22 letters, and adding the space of a letter between each word (five), also at each end (two), we must arrange for 29 spaces,

and deducting the end spaces occupied by the borders (6 inches), the text will require a letter 7 inches wide; but as the letters should not be placed close together, 6 inches will be found a convenient width. We have in this calculation allowed the width of a letter between each word: this may be increased with good effect; and when the distance is *twice* the width of a letter, put a star between each word. This improves the appearance, and admits of a change of colour. The cloth should next be roughly marked in spaces of 6 inches; or, what is better, arrange the cut letters on the cloth, and mark lightly with pencil the space each is to occupy. By having all the letters cut ready, and arranging them previous to fixing, even an inexperienced decorator will detect at a glance any error of distance between the several letters or spaces between the words.

#### AFFIXING CUT LETTERS.

25. The letters being ready, cleanliness in fixing is of great importance. Use strong paste, or paste and thick gum mixed. Do not paste each letter at the back, but spread the paste or gum on a piece of card or any flat surface, then lay each letter as required on the pasted card, and press down gently with the finger; the cut letter will then be evenly coated with paste and the edges quite clean. Place each letter on its proper space; rub down very gently: this must be done not by *rubbing the letter itself*, but by rubbing on a piece of clean smooth paper first laid over the pasted letter.

We have already given the colours used for the various Festivals of the Church. For permanent decorations, a combination must be used, but free from any gaudiness. A text with any one colour too prominently displayed would be ill adapted for a permanent decoration.

## PERMANENT TEXTS.

26. These being generally made in oil colour, and on a material that will bear exposure, possess many advantages over the texts made by pasting the cut letters.

If the material on which you intend to illuminate is zinc, have the surface painted in flatted colour to the required tint. If cloth prepared with a surface of oil colour is used, then the remainder of the work must be in oil *also*. Prepared-cloth which has a surface of enamel will admit of either water or oil colours (§ 74) being used ; if the latter, a coating of white hard varnish should be applied to the cloth after the work is finished, as a protection from damp walls.

Set out the spaces for the borders and lettering in manner already described. If the work is a scroll or ribbon text, refer to § 34 before indicating the spaces for the lettering. Ascertain with accuracy the space for each letter, and using the cut card sample letters trace the outline of each in pencil (§ 22). Under heading “Borders” instructions are given which should be referred to when executing this part of the design. Care and exactness in laying out the whole work is of great importance, and before gilding or painting, every part of the design should be distinctly indicated by pencil lines. A clear outline will enable the operator to use the brush with firmness and decision. The design being clearly indicated, commence with the gold, see “Gilding,” red or blue next, and finally black (§ 60). This advice is given as the result of much practice. The edges of the gold-leaf may be a little uneven and rough on being applied to the zinc or the cloth ; this is easily corrected by “sharpening” the work with the black outline added *after the gold is dry*.

Plate V. Fig. 9, shows the commencement of a text with the gold painted in, and Fig. 10 the black line added. The border in this illustration is in one colour.

The Text can be with or without a coloured ground; an example of each is given.



27. For outlining the letters and for painting generally a hand-rest, as shown in the cut, should be used, which consists of a piece of deal board hollowed out in the centre and placed over books or blocks of wood. The board can be used on any ordinary table, bench, or school desk. The hand being raised three inches from the table, and the brush held about five inches from the end, by working from the wrist, the long hairs of the brush will permit curves being followed with accuracy. Any little difficulty should be overcome by practice and will amply repay the illuminator. The brushes to be used are drawn in the actual size.

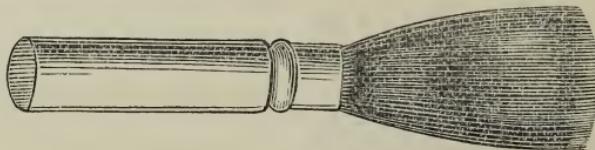
For prepared Oil colours—*see* § 60; for Water colours—§ 62.



For lettering five inches high use No. 2 or No. 3 brush; for small letters No. 1 is recommended. Commence by outlining the letters, taking care to keep the *exterior* of the work accurate; avoid overcharging the brush, and replenish before all the colour is exhausted. Correct all false lines by spirits of turpentine laid on a small piece of cotton rag.

For filling up letters and all large spaces use a No. 4 brush,

4.



as this size will admit of being charged more fully with colour, and the hairs being short, the colour can be spread evenly over the surface of the work. A coating of varnish, added after the work is finished and *quite dry*, will protect the gold and make the whole washable.

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## Borders.

28. Borders afford much scope for artistic treatment. When the decoration is temporary, it is best to purchase the borders ready printed; very many excellent designs can be had in various widths and colours. The printed borders are easily affixed by paste or gum.

For works in oil colours on zinc or cloth, the border should be illuminated in the same way as for permanent texts (§ 26).

The design for a border may be either traced down (§ 70) or stencilled (§ 66). Plate VI. contains examples of borders in one colour only; the same designs are repeated in Plate VII., showing two colours, and one colour and gold.

## PLATE VII

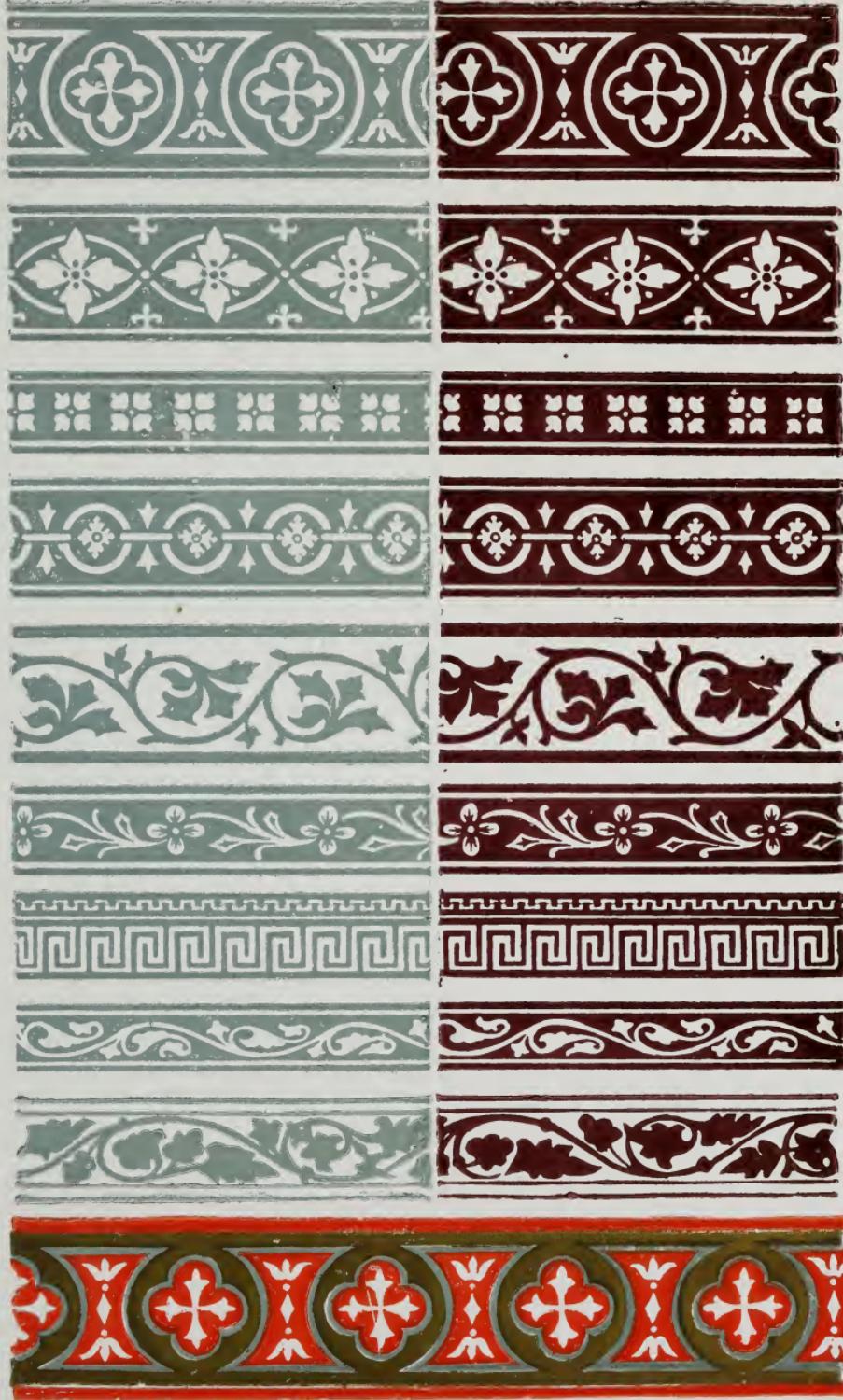
## BORDERS.





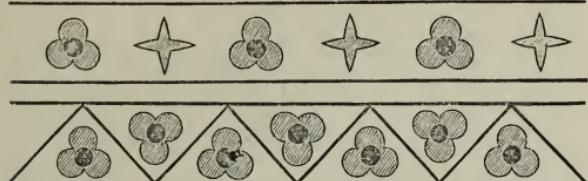
## PLATE VIII.

## BORDERS.





Very good borders can be made from cut materials, but these should be confined to the simplest designs. The annexed wood-cut shows two patterns ; the first is made by pasting the trefoils



and crosses alternately ; the second, by trefoils divided by lines. Papers in various colours

and gold can be purchased ready cut. The trefoils can also be purchased in gold paper with a black edge. A very excellent border, about three inches wide, can be made by affixing these latter with strong gum. The cut paper trefoils will also readily adhere to a surface of oil colour ; and if varnished after the gum is *quite* dry, the effect is the same as very exact stencil work. No general rule can be given for the width of a border, or the distance between the border and the lettering : a six-inch letter should have a space of at least three inches top and bottom, and a border not less than three inches wide.

If a text or scroll is white, tint the space for the border with some light colour ; a pale grey or warm buff is very valuable.

30. For colouring, the following suggestions may be of assistance :—

*Gold on any colour outlined with Black.*

*A Dark Blue design worked on Pale Blue ground, outlining the Dark Blue with Gold or Black.*

*Pale Green (not Emerald, but Green made pale by the addition of White) on a Chocolate ground, assisted by Gold and Black.*

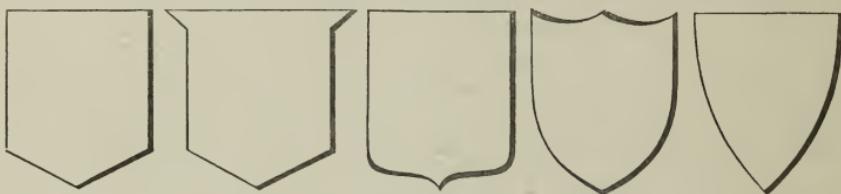
*Red and Blue, when used together, should be separated by a line of Black, Gold, or White.*

Conventional foliage is very effective in a broad border. The Vine Leaf or Holly on a Gold ground. To design a floral border capable of repetition is somewhat difficult ; it is therefore better to purchase a few lengths ready printed, and trace from them.



## Shields.

31. The usual shapes are illustrated. When a general scheme of decoration includes banners, it is recommended to use Shields *without borders or lettering*. A Shield with a simple plain



ground and one monogram or device is best. In cutting Shields use very stout milled-board, zinc, or wood. Thin card, or any material that has a tendency to curl, should be avoided. For covering (see § 25). In cutting a shield accurately to size, the instructions under heading of "Banners" will be of assistance.

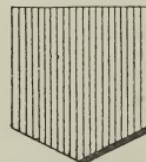
In Heraldic Drawing, the colours are expressed by lines, and metals by dots, or by a pure white shield. The metals are—Gold, termed *Or*, expressed by dots; and Silver, or *Argent*, by a plain shield.

Shield *Or*.

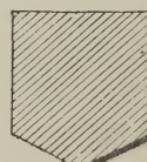
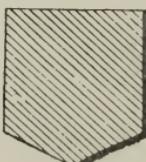
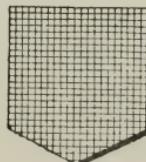
Shield *Argent*.

*Gules*, or Red.

*Azure*, or Blue.



*Sable*, or Black. *Vert*, or Green. *Purpure*, or Purple.





## Scrolls.

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32. To a practised draughtsman scrolls afford an opportunity for much display, not only in the arrangement of the design, but also in the illumination. It is proposed to give a few hints to assist in the formation of the simplest ribbon arrangement, and by illustrated designs suggest a great variety of combination. At first sight scrolls appear somewhat difficult, but with a knowledge of the principles on which they are formed, the most intricate shapes may be successfully attempted.

The simplest form is the ordinary ribbon scroll; but even in this no pleasing result will be obtained without correct drawing.

Zinc will be found the best material to work on; it should first be prepared with two coats of oil colour, and of the required tint. For practical instructions in drawing, one example will now be treated. Take a piece of zinc, 36 inches long and 12 inches wide, and indicate the curved lines A B C D (Fig. 1, Plate IX.), keeping them parallel. Then draw two other lines—also parallel—G H and E F

The lines thus drawn will give *half* the largest scroll obtainable from the zinc, 36 by 12; by increasing the size of the zinc, larger scrolls can be formed at pleasure. With a black-lead pencil mark firmly the lines already roughly indicated, and make a tracing of the whole on thin paper; this paper should, when reversed, give an exact repetition of the scroll for the remaining half (as shown in Fig. 2). Cover the tracing with powdered red chalk (if the zinc is a coloured ground, white chalk will answer as well), taking care not to obliterate the

## PLATE IX

## SCROLLS.

FIG. 1.

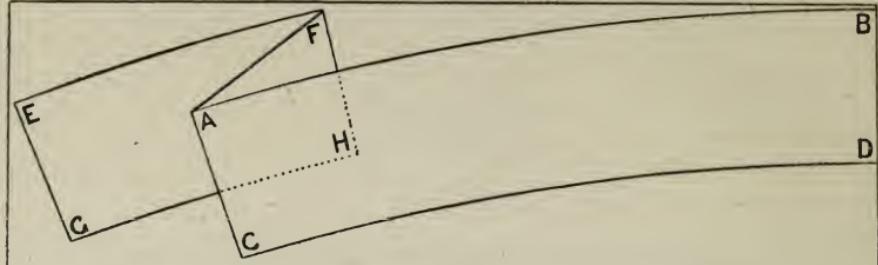


FIG. 2.

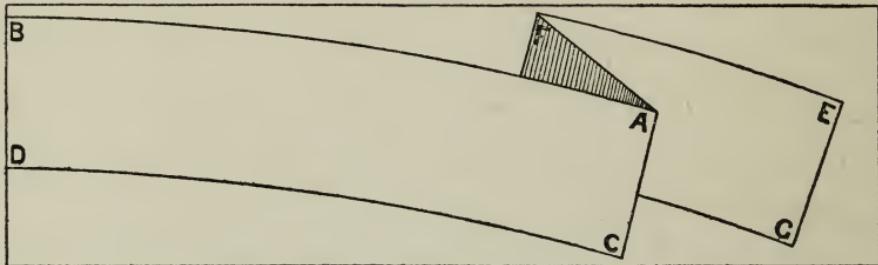


FIG. 3.

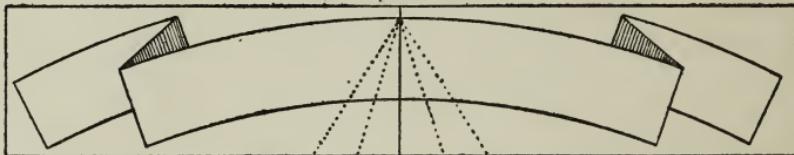


FIG. 4.

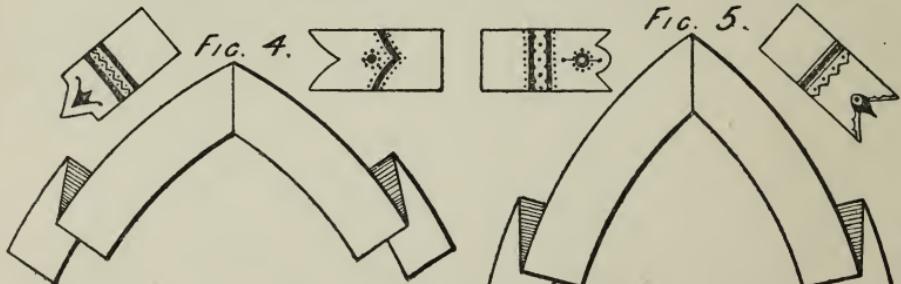


FIG. 5.

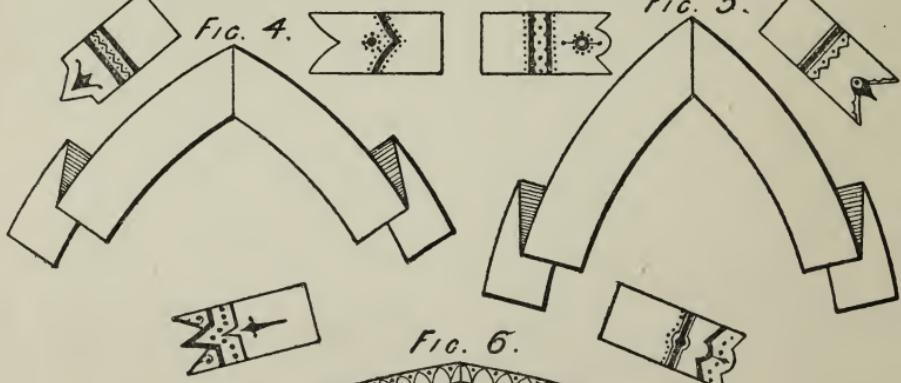


FIG. 6.

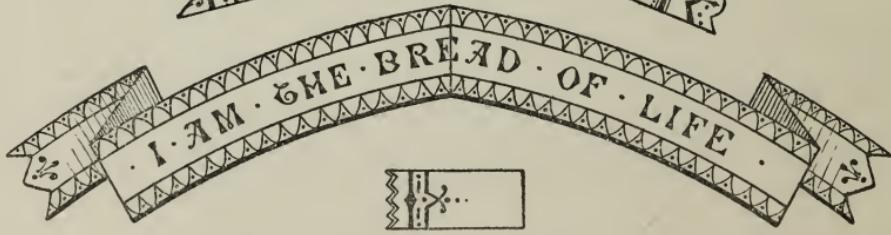


FIG. 1.

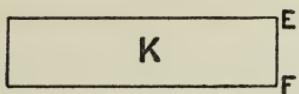
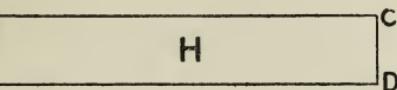
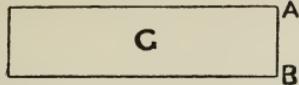
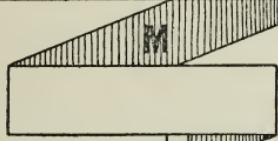
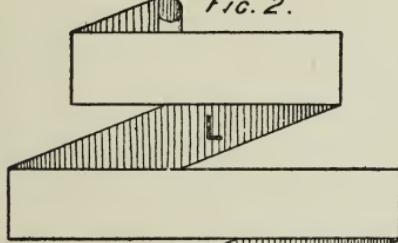


FIG. 2.



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FIG. 3.

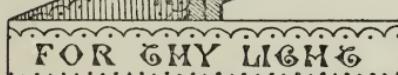


FIG. 4.

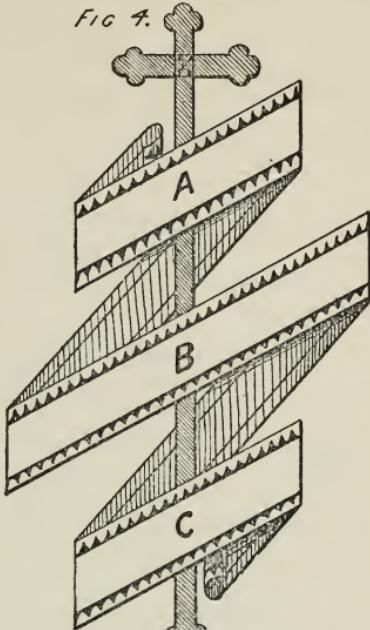
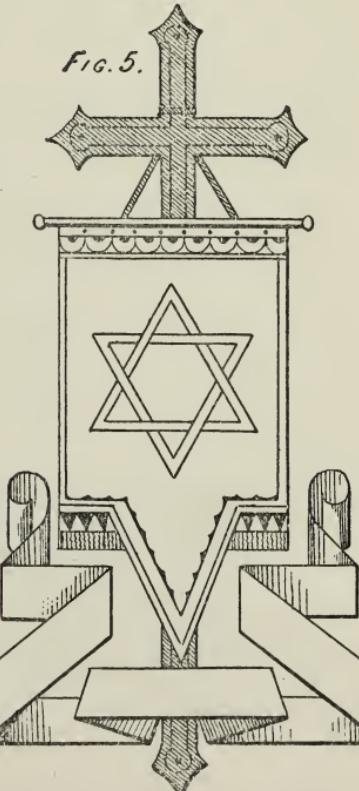


FIG. 5.



tracing lines ; turn the tracing with the chalked side downwards on to the second piece of zinc (also 36 inches by 12), and go over the black lines with a soft pencil (Fig. 2, Plate IX).

The tracing thus obtained should correspond exactly with the first half of the scroll. The ends now require a line from E to A to complete the ribbon.

33. The two plates of zinc, on being placed together (Fig. 3), will give a complete scroll. Before commencing the borders and lettering, the zinc not required for the text should be cut away, using strong scissors. A scroll designed on the small size chosen for our illustration will readily adapt itself to many shapes, by cutting the ends B D, Fig. 3, in the direction of the dotted lines. Figs. 4, 5, and 6 are in this manner produced from Fig. 1. Next add border and lettering, and complete the design with a small device. In Plate IX. designs are shown for ends of ribbon texts.

34. Fig. 1, Plate X., shows the commencement of a Scroll, which is completed in Fig. 3 of the same plate ; the part to contain the lettering is first described, by keeping the lines A B, C D, and E F, equally distant, and the parts G, H, and K of the same size ; the back of the ribbon is next shown, Fig. 2, L M. The ends should be of equal size, and traced for accuracy in the same way as described for a plain Scroll (§ 32). Colour the parts L and M darker than G, H, and K; add the borders and lettering, as shown in Fig. 3, and the Scroll is complete. The cross can either be made separately and affixed to the ribbon, or the whole can be one work ; the latter is best when the material is prepared cloth. If the scroll is on zinc, and used without a background, much work will be saved in fixing, by making the cross separately ; this method also possesses the advantage of giving two distinct works, which may be used together or

separately. When fixing the cross and ribbon to a wall, begin by nailing N, O and P, and cut slits in the ribbon to allow parts R and S to show through. By cutting a cross and ribbon on paper as an experiment, the amateur will at once see how easily this may be done. The return portions of the scroll afford much opportunity for the display of bright colours. The remarks for border colouring should be referred to (§ 30).

The reader should now be able to proceed with the more elaborate designs Figs. 4 and 5. In these commence by placing the parts A, B, and C in position, and complete the scrolls by lines continued in the same manner as for Fig. 1.

Plates XI. and XII. contain a variety of ribbon combinations.

*For scrolls, the colours best adapted for special seasons are—*

**ADVENT**: violet, red, white.

**LENT**: warm grey, white, black edges.

For **PENTECOST** and **SEPTUAGESIMA**: red as the symbol of Creation and of the Holy Spirit.

For **LENT**, **ADVENT**, **EMBER WEEKS**, **INNOCENTS**, **SEXAGESIMA**, and **QUINQUAGESIMA SUNDAYS**: violet, white letters, edged with black or dull gold.

Green, gold, and white for festivals.

Ecclesiastical blue is deep and intense, it is also sapphire or bright clear ultramarine.



BEHOLD  THY KING  COMETH

REJOICE IN

THE LORD

UNTO US A CHILD IS BORN

UNTO US A SON IS GIVEN

GLORY

TO GOD IN THE HIGHEST

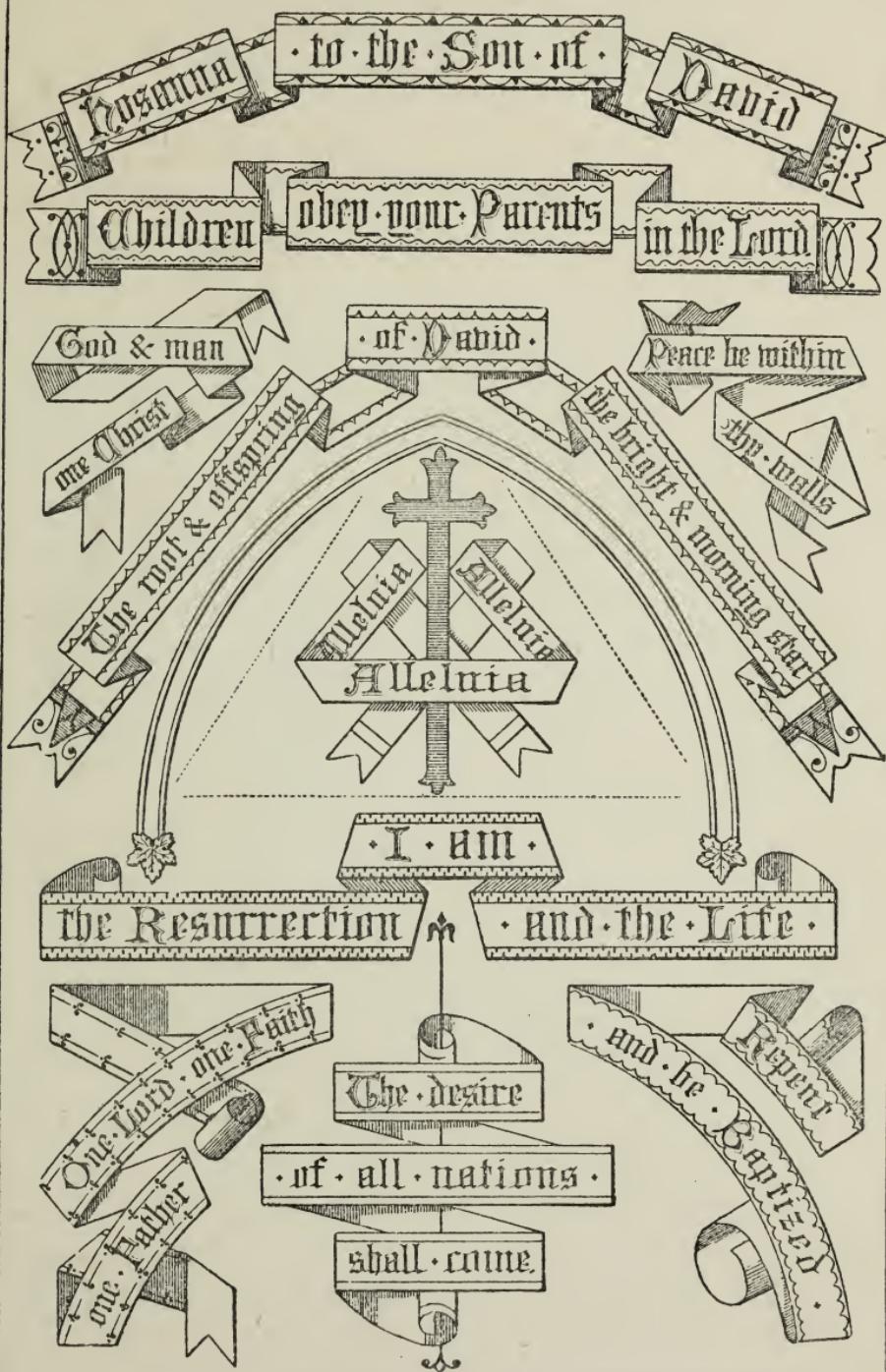
BORN A SAVIOUR

UNTO YOU THIS DAY IS

WHICH IS CHRIST THE LORD

THOU ART THE KING  
OF GLORY O CHRIST

WONDERFUL COUNSELLOR







## Banners.

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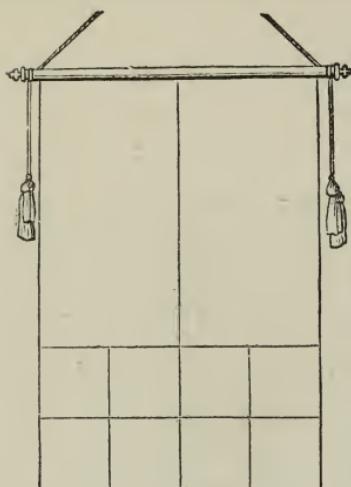
**B**ANNERS have been used in all ages for processions of rejoicing, and being a special means for the allegorical teaching of symbolism, they are in great favour with some people. Whatever difference of opinion may exist as to the advisability of introducing Banners into Church Decoration, it is not our province to discuss. The wishes and opinions of the clergyman should in these matters always be consulted. But all will welcome the introduction of Banners at their School Festivals, and our Book would not be complete without some notice of them.

A few manufacturers now supply very good Banners on cloth, using the finest French flocks, which give a richness and glow of colour hitherto unobtainable. These Banners are also free from the objectionable gaudiness so often complained of in those manufactured by amateurs.

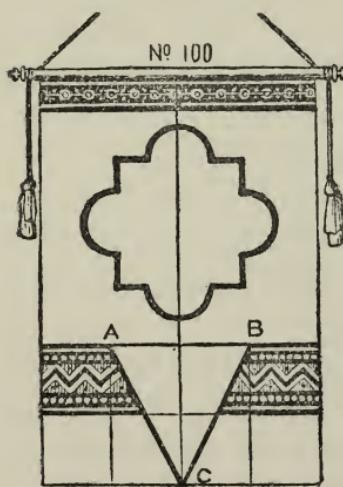
Those on paper or paper-cloth are only fit for school decorations.

Banners should be adapted to the special season for which they are used ; for Christmas we recommend a white ground, keeping the richness of colour in the monogram and border.

Instructions for drawing the Monograms, Devices, Borders, and Lettering, are all given under their separate headings.

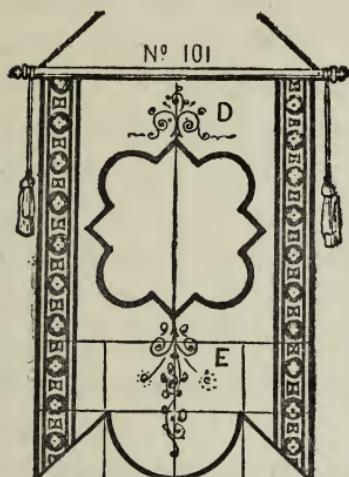


35. In giving practical instructions for drawing Banners, for clearness, one size only will be taken, and in this a proportion of depth and width is used best adapted for Church Decoration. Divide the sketch (36 inches long by 24 inches wide) into three spaces, and again subdivide the lowest space into eight squares of six inches each. The spaces must be drawn with accuracy, and the perpendicular line in the centre of the sketch at right angles to the bottom line (§ 47). From the points thus obtained very many varieties of shape can be described. The amateur is not confined to this exact scale, but it is given as the result of experience.



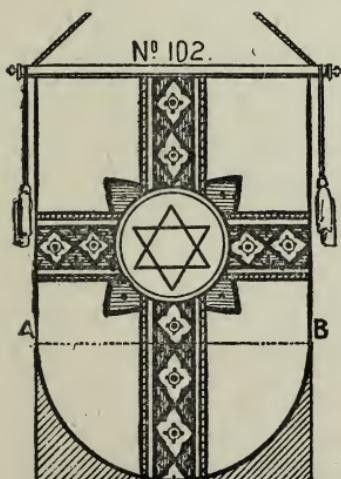
36. To construct design No. 100, rule lines from the points A and B, to C, add border at top of design and at each side of the spaces A and B. Deep fringe in place of ornament is an improvement. In the design given no fringe is shown; but it may be added at pleasure. Cheap fringes made for the purpose can be obtained of any width. The design for the centre may consist of any selected cross or monogram, according to the season or festival for which the banner is intended.

The centre device is constructed on ruled squares (§ 48), and the same device is shown in the centre of the next diagram, but placed in a different position.



six-inch fringe, would make a rich banner.

The illustrations of symbols and emblems, in the first section of this manual, are drawn to occupy a space about the size of the diagrams in Nos. 100 and 101.



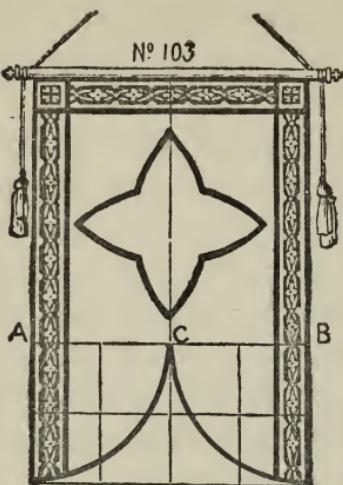
bottom of the design, or fill the spaces with holly or evergreens.

37. In No. 101 a change is also made in the shape by describing a semicircle at the bottom, and finishing with points. This arrangement is best finished by the addition of a border at each side. When no motto is required, add a scroll or ornament D E, and in the centre of the design a crown or star.

This is a good shape for any textile fabric. Plain white silk with a border in colours, and finished with

fringe, would make a rich banner.

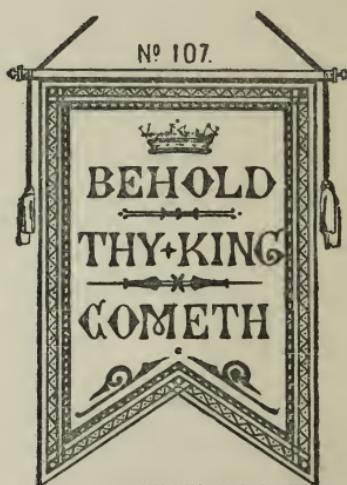
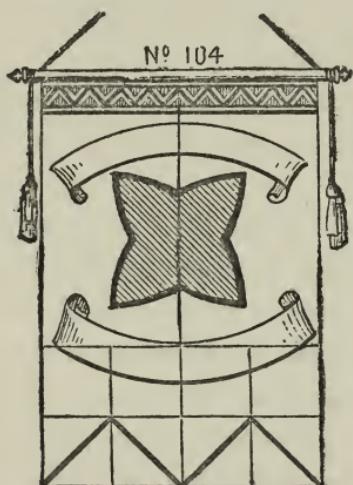
38. No. 102 has the bottom formed by a semicircle described from the centre A with a radius A to B. Place in the centre of the circle a device, cross, or symbol. The cross may be coloured pale blue, with a pattern worked in dark blue; or pale red, with a dark red pattern, and centre gold. Should much colour be used in the cross, keep the groundwork of the Banner of a pale warm tint or white. Cut the corners from the



39. Banner No. 103 shows another shape; two curved lines are struck by compasses, taking A and B as centres. The quatrefoil can stand as a bold device or with a small monogram in its centre.

A tracing of this banner placed over any of the various crosses and emblems illustrated in the first part of this manual will suggest many combinations which our limited space does not permit of illustrating. The

diagrams are intended to assist in setting out the work with some degree of accuracy.



40. In Banner No. 104 the quatrefoil is placed the reverse way to No. 103, to allow space for a ribbon top and bottom. For the quatrefoil a star, crown, or any suitable cross, may be substituted. The ribbons are for lettering. The *length* of the banner may be increased at pleasure, but it is not recommended

to make any design of a *less* depth in proportion to the width.

The Banner should be shaped at the bottom in the direction of the thick black lines, and a fringe or border added.

Banners without any monogram or device require a border all round. These are well adapted for texts. If small spaces require filling, use a device in gold or any one colour. *Two* stars or *two* small crosses are preferable to one star and one cross used in the same work.

Very beautiful Banners may be made by introducing the Emblems of the Evangelists (p. 18). These designs can be purchased printed in outline on cloth, ready for illuminating, or the outline may be transferred to silk or any fabric by pouncing (§ 70).

Oil painting on silk is difficult, and only used for very large works, and the silk adapted for the purpose is costly.

*41. For a Border select a design that will be distinct at a distance. Use as few colours as possible, and avoid violent contrasts.*

*Outline with Black any device or monogram placed on a coloured ground.*

*Gold device on White ground may be outlined with Red or Blue.*

*In selecting a Cross, see that it is suitable to the Festival.*

*Letters or emblems cut from thin paper are bad for mounting on textile fabrics; the contraction in drying will spoil the effect.*

The Cross of Constantine on a blue ground is a striking Christmas Banner, or one bearing the Tau Cross.

For Lady-Day a peculiarly beautiful one may be made; ground a rich blue (the Virgin's colour), with a bunch of white lilies in the centre, and the word "Alleluia" in gold.

At Easter, red, with an "Agnus Dei" in the centre, and border white, will be appropriate.

Here let it be remarked that we are not strictly bound by any rule of colour, except when the work is to be done for those whose taste inclines to strict symbolism.



Fig. 3.



Fig. 4.

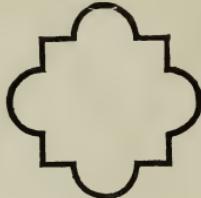


Fig. 5.

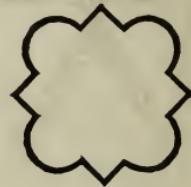
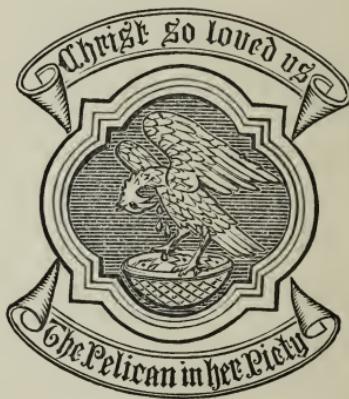


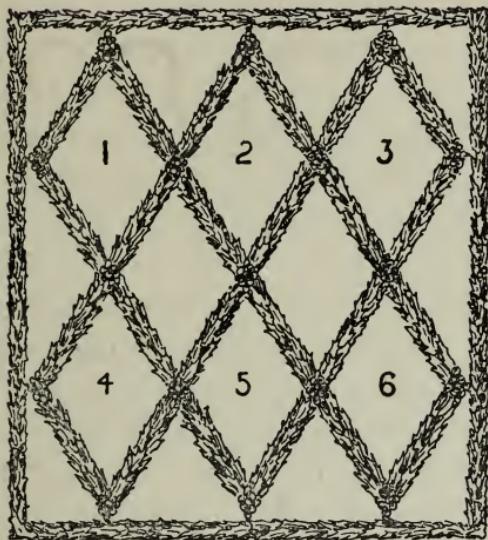
Fig. 6.

42. A change of position will make a Device appear of a different shape. No. 3 is the same shape as No. 4, and No. 5 is the same as No. 6. This is also shown in illustrations of Banners, Nos. 103 and 104.





## TRELLIS AND DIAPER WORK.



43. An open diaper or lattice work can be made in separate pieces and afterwards fitted to a square frame, or the whole can be one entire work. Our illustration shows a framework of wood, and the centre filled by lozenge-shaped pieces; six being sufficient for the space. This method has the advantage of enabling the work to be subdivided—

a desideratum with decoration in natural flowers or evergreens.

44. For light wood frames, very useful corners of zinc have been lately introduced. By using four of these corners, and a few lengths of wood, 3 inches wide, a frame can be made very rapidly and inexpensively—a few nails driven into the zinc being all that is required to secure the whole together. The corners are also



very useful wherever light wood framework is required. The corners cost about 6d. each, and can be obtained of most dealers in Ecclesiastical Decorations.

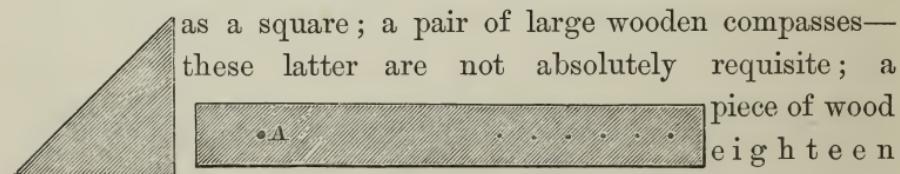
45. For a diaper with a background, the exterior framework should be first made, and then covered with calico, canvas, buckram or velvet, and the intersections worked with ears of corn crossed, with Scotch fir, jewelled berries, and light sprays of foliage, so as to make a regular geometrical pattern. The squares may be filled up with rosettes of leaves, or with flowers executed with formal accuracy, alternating and arranging the colour and pattern with precision. The background may be crossed by wreaths made on cord or tape. After this manner a most elaborate reredos may be made.

Yew or box for the diaper, holly for the arches, and medallions of velvet filled with symbols, composed of masses of berries, everlastings, or even rice, will make a very successful wall-covering at the back of an altar, which may be worked out at a very small cost and with little labour.

#### DEVICES AND GEOMETRICAL FIGURES.

46. For the construction of Devices and Geometrical Figures on a large scale, the usual mathematical instruments are much too small. A few readily made from card or wood are not only better adapted for the work, but are very inexpensive. The following will be all that is required:—Black lead pencils; a few strips of very stout cardboard about three inches wide and three feet long, *and cut accurately*; a straight-edge of wood about two feet long; a second card cut to be used

as a square; a pair of large wooden compasses—these latter are not absolutely requisite; a

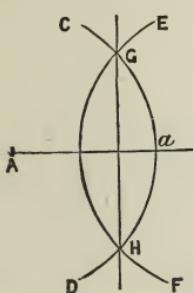


piece of wood   . . . . .   e i g h t e e n  
inches long and one inch wide, with holes at distances of an inch apart is a very ready substitute. Place a nail through

the hole A, and use it as a centre ; make holes sufficiently large to admit a lead pencil at the distance required from the centre A. This plan is very easy when working on a flat surface ; for walls the ordinary wooden compasses with twelve inch legs are best.

A knowledge of drawing geometrical figures is very valuable, and should be obtained from a technical manual. In order to assist the amateur, we recommend a few very ready methods for constructing the devices used in decoration. Take a sheet of paper the size of the proposed device, and reduce the surface to squares by intersecting lines. The size of the squares will regulate the size of the design.

Of necessity the lines must be drawn with accuracy, and to be certain that you commence with a perpendicular line, draw—as in the following example—a line A B to divide this line into two equal parts, and at right angles.



47. Place the point of the compasses in A ; open the compasses until the distance between the points is much more than half the line—say to a. Keep the steel point in A, and with the pencil point draw a part of a circle C D. Place the steel point in B, and with the same length in the compass draw E F, which will cut through C D in the points G and H. Draw a line from G to H, and it will cut the line A B into two equal parts. These two lines obtained, the whole surface of the paper is easily made into squares.

48. To construct two devices of equal size it may be necessary to draw two distinct sets of outlines. To illustrate this we give some examples of geometrical figures constructed on ruled paper. By enlarging the ruled squares no difficulty should

be experienced in obtaining an accurate drawing of any required size. The parts marked **X** indicate the points used as centres for the compasses. Most of the Crosses and Geometrical Figures can be bought in outline; these are only serviceable when the size suits the required work.

FIG. 1

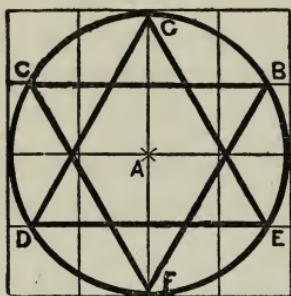


FIG. 2

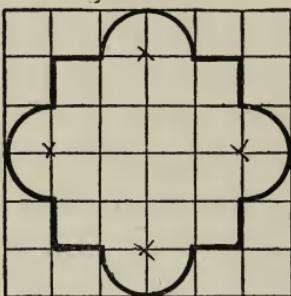


FIG. 3.

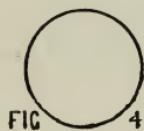
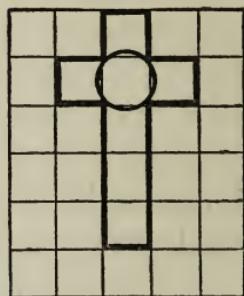


FIG 4



FIG 5



FIG 6



FIG 7



FIG 8



FIG 10



FIG 9

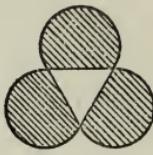


FIG 11

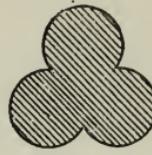


FIG 12

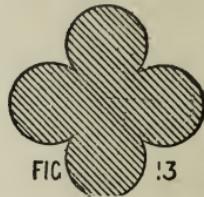


FIG 13

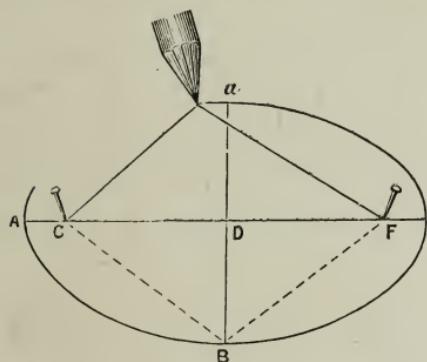
Fig. 1 contains sixteen squares. Taking A as a centre, we obtain, first—Fig. 4—a Circle; then by lines ruled from D to E, D to G, and G to E—Fig. 5—a Triangle; continue other lines C, B and F—Fig. 6—and a Double Triangle is obtained; Figs. 7 and 8 are also described by the same lines.

The construction of Fig. 2 is shown by the thick black lines, the semi-circles being described from four centres marked **X**. The ruled squares are very valuable in constructing large crosses.

49. For Trefoils and Quatrefoils, the following will be found a very simple method:—Cut circles from common paper, and let them be exact in size—Fig. 9. Keeping the circles close together, cut from each an equal portion, as shown by dotted line—Fig. 10.

Three cut circles placed together will give an equilateral triangle for a centre, and the exterior will be a perfect Trefoil Fig. 12. Four cut circles placed together will give a square centre, and the exterior a Quatrefoil—Fig. 13.

50. A knowledge of geometrical drawing is of great assistance. A very excellent hand-book is published by Messrs. Cassell, from which are extracted the following simple and concise directions



for drawing a perfect ellipse by means of a piece of string and pins, a method which is of great service when the work is large. First ascertain the length and width to be occupied, then divide the length A E into two equal parts (§ 47). Open the compasses equal to

A D, and place the point at B to obtain the points C and F; next place pins or tacks at C, F, B, and stretch a string as indicated by the dotted line. Remove the pin B, and with a pencil describe the figure by keeping the string tight from C to F by the pencil.

#### SETTING OUT LINES, &c.

51. The operation of setting out lines upon walls or other surfaces involves care and judgment, a quick eye, and a very steady hand. It is *the* indispensable preliminary before ornamental or illuminated work can be executed, as it alone can

correctly give the forms of panels, borders, scrolls, &c. Lines may be either drawn with pencil or prepared charcoal or chalk, or else struck by means of a chalked string. For lines which are vertical a weight called a plum-bob must be attached to one end of the string. Two persons are required in setting out these lines, one working above, and the other below. The one at the top marks the points at the distance each line is required to be from the others. The string being chalked black or white,—according as the line has to show upon a light or dark ground—he holds it to one of the points, and lets fall the weighted end, which, when quite steady, the person who is below strains tight, and “snaps” (23) the string. The result, if carefully executed, is a perfectly straight and vertical line. The horizontal lines require to be drawn with a straight-edge or ruler, and may be cut out of a true right angle to the vertical lines geometrically by the intersection of arcs of circles, or by a large square. Circles and curved lines may be struck from their proper centres with large wooden compasses, one leg carrying a pencil.

### GILDING.

52. The principal Metallic Preparations used in illumination may be enumerated as follows:—Gold leaf, gold paper, gold paint, and silver leaf. Occasionally gold and silver powders and German metal leaf are employed. The German metal is fit for large temporary decorations.

53. The first-mentioned preparation of gold—gold leaf—is the pure metal beaten into very thin leaves, generally three inches and a quarter in width, and is sold in “books,” each of which contains twenty-five gold “leaves,” and costs about 1s. 6d. It is, by far the best and most useful metallic preparation for

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ordinary and general purposes ; and the difficulty of handling it and laying it on should not deter amateurs from employing it. The following is the usual mode : Carefully open the book of gold ; and, if in so doing, you disturb the leaf, gently blow it down flat again. If a whole leaf be required, take a rounded "gilder's tip," and quietly so place it on the leaf that the top of the tip be close to the edge of the leaf. In so doing, the sides of the tip will be brought down upon the side edges of the leaf, which then can be securely taken up and placed where required. If a small piece of gold leaf only be wanted, cautiously take up a leaf from the book by passing a "gilder's knife" underneath, and place it on a "gilder's cushion"; lay it flat with the knife, with which then cut the piece of the size required. If, when you have laid gold leaf down with the tip, it be "wrinkly," blow it down flat.

54. Gold size, for real gold leaf, is used with a camel hair brush like ordinary water colours. It must be applied evenly, taking care to preserve the outline of the work clear and sharp. Let the gold size stand, until, on touching it with the finger, it is found to be sticky, but not so moist as to smear. Press the gold-leaf gently and smoothly with a ball of cotton-wool, as if you were pasting it down ; let the gold remain undisturbed about half an hour ; then, with a dry brush, using no pressure, brush away the superfluous gold. Should the gold not adhere to any part, retouch with the size, and gild as before. Be careful not to touch the gold with the fingers, or it will be quite spoilt. If too much gold size is applied by the brush, remove a little with blotting paper.

As an easy method of using gold leaf, an experienced illuminator suggests the following :—

55. Rub a sheet of thin letter paper very gently with white wax,

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so that the paper becomes *very* evenly and *very* slightly coated with the wax. Practice will indicate the amount required. Cut the paper into squares the size of the leaf-metal, and place one on each leaf, the waxed side next the metal; the gold will adhere to the wax, and each leaf can be handled at pleasure. The letters or ornament being indicated in gold size, press the leaf-metal against the gold size and rub gently at the back of the paper: *only that portion which is required for the work will be found to have adhered.*

56. The German metal may be applied in the same manner as gold leaf. When dry, coat with White-hard-varnish, or the metal will change colour. If the gold size is used on a pale ground, add a little red or yellow, that the work may be more distinctly seen.

57. Gold paper consists of leaves of gold placed upon thin paper, a sheet of which measures about 19 inches by  $12\frac{1}{2}$  inches, and is usually plain at the back. When used it requires to be gummed on to the work; but it is far better to have it prepared on the back with a mixture of clear glue, sugar, &c., which can be laid on evenly and thinly, and yet is very strong. Paper thus prepared requires only a wet flat camel-hair brush passed over the back; it can then be laid down, and will adhere very firmly. In laying down gold paper, it is well to place a piece of white glazed paper on its face, then firmly to pass over it the edge of a flat rule, in order to press down all inequalities, and render the surface perfectly smooth. Letters and Devices cut from gold paper are readily affixed to a surface of oil colour (see "Borders," § 28).

58. Gold paint is a preparation of bronze, in imitation of gold, and is usually sold in two bottles, one of powder, and the other of liquid, which two ingredients are mixed together. This is too costly for large works.

## GILDING ON SILK

59. Should not be attempted on silk of a poor quality. Paint that portion intended to be gold with isinglass dissolved in water; when dry go over the work a second time, and the surface will then be ready to receive the gold-size and leaf metal. Do not attempt to use German metal on silk, as it is of too coarse and brittle a nature.

## OIL COLOURS.

60. Covering large surfaces with oil colour is never a healthful, and seldom a pleasing occupation, and, moreover, requires considerable practice to obtain successful results. When practical, get this part of the work done by a house painter. If attempted by the amateur, purchase the colours prepared ready for use, or consult a handbook specially devoted to the subject. Our remarks will, therefore, be confined to those colours and materials required for ornamental and decorative purposes only. Unless for very elaborate works, few colours are necessary, and these not of an expensive nature. Colours prepared and ground in oil for illuminating purposes can be obtained in metal tubes. These are larger and cheaper than the tubes usually sold by artists' colourmen.

The following colours for oil painting, &c., should be purchased:—

**BLACK, BLUE, ORANGE, and YELLOW.**—These, with the Vermilion, in tube or powder, will be sufficient. If a Purple is required, then a small quantity of Crimson Lake may be added to this list.

**VERMILION**, as a red, is the most important and indispensable. —Buy this in the dry impalpable powder; the best will cost about 8*d.* per oz. It is sufficient to rub it with oil, by means

of the palette-knife simply, as you have occasion, being careful to use of the oil the *least possible quantity*. Reduce to proper consistency for using with the brush in same manner as Blue, Black, &c.

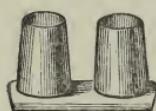
Tints can be compounded by mixture, in the same manner as for Distemper Colours (63).

WHITE, being largely used for mixture, a tube will not be sufficient. Prepared white, free from lead, can be obtained ready ground in oil in large pots at 1s. each.

SPIRITS OF TURPENTINE and JAPAN GOLD SIZE.—Of each a small bottle—keep well corked when not in use.

61. OIL COLOUR PREPARATION.—This mixture of drying oils and varnish, added to the colours ground in oil, will make them work freely, and dry rapidly. The colour preparation is free from the offensive smell usual with common paint.

TIN DIPPERS.—These are small tins, as shown in the wood-cut.



They cost about 6d. each—one to hold the gold size, and one the spirits of turpentine. Any small vessel will answer equally as well.

PALETTE.—Size required according to the work. A common plate is a good substitute.

Experience alone will dictate the exact proportion of colours and gold size to be mixed. Take a small quantity of colour from the metal tube, and place it on the saucer or palette; pour over about half the bulk of gold size, mix with a palette knife, then add a small quantity of spirits of turpentine. The colour should be sufficiently thin to flow easily when the brush is applied to the cloth or zinc, but not so thin as to run beyond the spot touched by the brush; five minutes' practice will give the proper proportion. The tube colour being very finely ground in oil will mix readily with the gold size.

## WATER COLOURS.

62. Colours prepared in cake or tube for ordinary water-colour painting are not well adapted for Decoration work. The cost would be too great. What is required is a finely ground colour, but at the same time inexpensive, which for convenience in use can be purchased in the form of a thick paste or dry powder. The paste colours are recommended, as by the addition of thin gum water they are ready for immediate use. Light tints must be produced by the addition of white, the same as for oil-colours; a tint made pale by water only will not work well, and presents a very poor appearance. The white added to the colour also gives it body, and renders it easy to work—a great advantage when a large surface is to be covered with a uniform tint. Provide a good supply of White, finely ground; Vermilion in powder; Blue, Orange, Yellow and Black in thick paste or powder. For brushes, use the same as for oil colour; large surfaces will require a brush known as a “sash tool.”

## DISTEMPER COLOUR.

63. Distempering is a method of colouring walls, &c., by colour ground up in water and mixed with sufficient size to fix the colour. It is much less expensive than oil painting.

The foundation for all distemper colours is whitening, which, having been set to soak in cold water and break up itself, is (when the top water is poured off) in a fit state for use. Common double size is then added, and as much colour as will make the desired tint; but as this when dry will be many shades lighter than it appears when wet, trials should be made on paper and dried by the fire until the colour required be attained. A gentle heat is required to melt the size; one lump of whitening to a pint of size will be found the best proportion. The colour must

be first ground in water before it is added to the whitening and size; if added dry, the whole will be spoilt. Colour, when ready for use, should be of the consistency of thick cream, and should run from the brush on being raised from the pot in one thread; if it run in several, it is too thin. If too thick, add more size and water; if too thin, more whitening. The pots used are the common pots, and for large works a flat brush is best.

*Warm Tint.—Light red and yellow ochre.*

*Pale Grey.—Royal blue, red, and white.*

*Pink.—Small quantity of crimson lake and white.*

*Lilac.—Royal blue first, then the white to which add a small portion of crimson lake.*

*Orange.—French yellow, vermillion and white.*

*Buff.—Yellow ochre, vermillion and white.*

*Chocolate.—Crimson lake and black.*

*Blue Grey.—Royal blue added to the white.*

*Pale Green.—Chinese blue, yellow, and white.*

For Church work Distemper Colour is seldom now used except as a background for a large decoration. For School Decoration it is very cheap and effective.

#### FLATTED COLOUR.

64. "Flatting," or drying colour, is produced by mixing pure white lead and turpentine with sufficient colours to bring it to the required tint. Flatted colour—unlike distemper—will dry a few shades darker than when first mixed. Considerable practice is required to apply flatted colour successfully; it is very quick drying and unpleasant to use. As flatted colour forms the best groundwork for works on zinc or metal, and two coats are requisite, it is advisable to get this part of the work done with the assistance of a practical house painter. Colours mixed with spirit can be easily worked on the flatted ground, and become very permanent by varnishing in the same way as ordinary graining.

## BRUSHES.

65. Under heading of "Permanent Texts" (§ 26) the brushes required for an ordinary scroll or text have been described. All brushes, after being used with oil colour, should be carefully cleaned in sweet oil. Avoid using turpentine, as it leaves the hairs in a harsh state.

## STENCILLING.

66. Stencilling is a process by which colour is applied through interstices cut in a prepared paper, by dabbing with a brush. The design to be stencilled is drawn upon paper which has been steeped in linseed oil and well dried. The pattern is then cut out with a sharp knife upon a sheet of glass, care being taken to leave sufficient connexions to keep the stencil together.

When executing a border design by means of stencil plates, procure a few lengths of printed borders, paste a portion on card or vellum paper, and cut the design as previously described. Metal stencil plates about 12 inches in length may be bought at a reasonable rate. When stencilling a design, use a brush with short hairs and the colour not too thin. Very effective and accurate work may be produced by stencilling the first colour and outlining this with black. Any inaccuracy caused by unsuccessful use of the stencil plates is readily corrected by this means. When the work is to be finished by the brush, always let the darkest colour be the last.

## TO DRAW LINES WITH A STRAIGHT-EDGE.

67. The line should be clearly indicated by pencil or chalk; place the straight-edge next the line and keep it slightly raised. The brush, well filled with colour, must be drawn along it, just touching the work. Keep the pressure even, and re-fill the brush

when it is near failing. Avoid having the brush too full, in this case it will blotch the line.

#### MOUNTING PARCHMENT ON WOOD, PAPER, &c.

68. Paste, gum, or glue, is not practicable. Brush the side of the parchment which is to be fixed with alcohol or spirit, and press on a mounting-board previously coated with common paste.

If two parchments are to be fixed together, both are moistened with alcohol and a thin sheet of paper pasted over on both sides is placed between.

#### TO IMITATE GROUND GLASS.

69. Reduce ordinary white paint by the addition of turpentine to the consistency of thick cream; then add a small quantity of dryers. The colour should be sufficiently thin to be applied by a brush, but not so thin that it will run down the glass. Spread as evenly as possible and finish by dabbing with a duster folded in the shape of a ball, or with the bristles of a dry brush.

#### TRANSFERRING PATTERNS OF ORNAMENT.

70. Patterns of ornament may be transferred by "pounces," which are full-sized drawings pricked along all the lines with a needle upon a flat cushion; powdered charcoal, tied up in a cotton bag, is then dabbed upon the paper. The result is that the dust passes through the pricked holes and forms an indication of colour sufficiently distinct to be followed by a brush of colour or pencil.

#### CRYSTAL FROST.

71. This consists of white glass, very finely powdered—so fine that any attempt to make it by an amateur would be a failure. The frost is not expensive, and a shilling packet will be sufficient

for any ordinary decoration. Strong gum with sugar added is first applied to the material on which you are working, using just sufficient to cover the surface. Too much gum will require an excess of frost-powder. Sprinkle the frost-powder over the gummed surface, and dust off those particles that do not adhere.

#### TRACING PAPER.

72. Tracing paper offers great facilities to those little gifted with talent for drawing. It, moreover, possesses an additional practical convenience in being ready for taking colour, either with oil, water, or varnish, as vehicles, without the previous application of any special preparation. Hence it may be fastened up when completed, either by pasting as ordinary paper, or by glueing, if for attachment to wood. Being very thin, its edges will scarcely show at all, even if applied to the middle of a flat panel; but, to make sure, it is always well to run a line with a full brush of thick colour, either in oil or distemper, over the edge, extending for one-half of its width upon the tracing paper, and the other half upon the surface to which it may have been applied. Tracing paper may also be affixed by white-hard-varnish.

#### METAL.

73. Metal in thin sheets is liable to the objection that it is difficult to keep its surface from undulation in change of temperature. In other respects zinc offers the great convenience that it may be cut out to any desired shape, with strong scissors, or attached to any kind of material by nails or screws; it cuts readily, and is cheap. Care, should, however, be always taken to hang it from such points as shall allow it to freely contract and expand. It is a material particularly well adapted for cutting out into

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labels to surmount door and window arches, or to fill the arcading of churches.

#### PREPARED OR ENAMELLED CLOTH.

74. This is a material of very stout linen cloth, prepared with a double enamel surface,—very durable when varnished, and easily worked on with oil or water colour. It does not contract when used as a basis for pasting cut letters. The cloth can be had in any length, and in widths of 12, 18, 24, and 36 inches. The special convenience of illuminating upon prepared cloth is that instead of the operator having to work on a perpendicular surface, he may do all that is necessary on a table or bench (§ 26). For long texts no better material can be recommended.

#### AMERICAN CLOTH

75. Or Leather Cloth is sometimes used, but the bright surface is objectionable.

#### PLASTER.

76. Illuminations on plaster may be executed either in distemper colour or in oil colour. The former is the more rapid but less durable process. Hence decoration is usually applied in oil to walls which are liable to be rubbed and brushed against, and in distemper to those works which are comparatively speaking out of harm's way. Very pretty decorations on plaster may be executed by combining hand-work illumination with diapered or other paper hangings, but these are not recommended for Church work.

#### ILLUMINATION ON STONE.

77. In reference to this material, Sir D. Wyatt, in his "Art of Illuminating," remarks:—"There is one point to specially enforce—namely, the advisability of not covering the whole of

the surface with paint. There is about all stone a peculiar granulation, and in many varieties a slight siliceous sparkle, which it is always well to preserve as far as possible. Illuminate, by all means, inscriptions, panels, friezes, &c.; colour occasionally the hollows of mouldings, and gild salient members sufficiently to carry the colour about the monument, whether it may be a font, a pulpit, a tomb, a reredos, a staircase, a screen, or a doorway, and prevent the highly-illuminated portion from looking spotty and unsupported; but by no means apply paint all over. It is not necessary to produce a good effect; it destroys the surface and appearance of the stone, making it of no more worth than if it were plaster; and it clogs up all the fine arrises and angles of the moulded work or carving. Wherever stained glass is inserted in stonework, the application of illumination, or at any rate of coloured diaper-work of an analogous nature, is almost an imperative necessity, in order to balance the appearance of chill and poverty given to the stonework by its contrast with the brilliant translucent tints of the painted glass. In illuminating stonework, it seldom answers to attempt to apply decoration executed on paper or canvas; it should in all cases (excepting when it is at a great distance from the eye) be done upon the stone itself.”

#### GROUNDWORK OF RICE.

78. To imitate ivory, cover the portion of the design that is intended for the Rice Work with thin glue, used very hot; drop the rice over the glued parts so that each is well covered. Do not remove the superfluous rice before the work is thoroughly dry. Rice makes exceedingly pretty letters for texts or for backgrounds.

**RED BERRIES FOR GROUNDWORK**

79. May be treated the same way as rice (§ 78). Artificial berries without wire can be used in place of natural berries.

**IMMORTELLES FOR GROUNDWORK.**

80. For a small work these are very beautiful. The flowers are now imported in every variety of colour. A design worked entirely with immortelles affords an opportunity for much artistic work. Affix with glue or very thick gum in the same way as "Rice Groundwork" (§ 78).

**WHITE COTTON WOOL**

81. Is very useful for large works that are placed at a height. Apply glue to the surface of the card or cloth (to that portion of the work which is to be made in wool), press the wool gently to the shape required, and remove the excess of wool when the glue is *quite dry*. Letters and devices can also be made by covering very stout paper with the wool in sheets. Turn the wool, face downwards, on a table, and indicate the letters on the back; then cut with scissors or a sharp knife.

**VARNISHING WOOD.**

82. In illuminating on wood pretty effects may be obtained by varnishing partially with transparent colours, such as crimson, Prussian blue, or burnt sienna, so as to allow the grain of the wood to show through. For the opaque colours and gilding use the varnish without any colour.

**DAMP WALLS.**

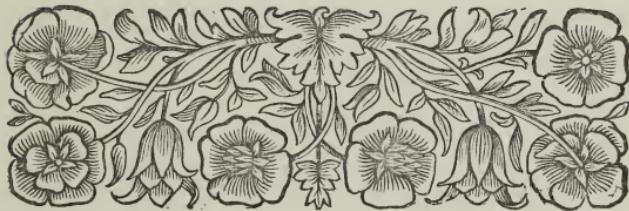
83. Illumination on Prepared-cloth should be protected from damp walls by a coating of varnish, that known as "White-hard-varnish" answers best, dries quickly, and is easy to work. For varnishing use a flat camel hair brush, about 3 inches wide.

## WATERPROOF PAPER

84. Is very useful for Floral Decorations, and prevents stains on stonework or plaster.

## STRAW PLAIT AND STRAW TISSUE.

85. Very coarse straw plait is used for making large letters. Straw Tissue is sold in sheets about 16 inches by 5 inches. This is an excellent material for cutting letters for Texts. The straw is mounted on a groundwork of linen, and is very easy to cut and fix.





## Floral Decoration.

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We think 'tis meet  
The LORD to greet,  
As wise men did of old,  
With the spiceries  
Of incense trees,  
And hearts like the hoarded gold ;  
And so we shake  
The snowy flake  
From cedar and myrtle fair ;  
And the boughs that nod,  
On the hills of GOD,  
We raise to His glory there.

Coxe.

The decoration of churches and graveyards with evergreens and flowers is a very ancient custom of the Church of England. “Bushranging” and “Posy Sunday,” still extant in distant parts of the country, are charming illustrations of the faculty with which the Church invests every good gift of God with holy associations.

Wordsworth, in his Ecclesiastical Sonnets, describes a day amongst the rustics of Westmorland, where the village children are accustomed to come forth—

By rustic music led,  
Through the still churchyard, each with garland gay,  
That carried sceptre-like, o’ertops the head  
Of the proud bearer.

We are happy that in our day this beautiful custom has been restored, and that now

We search abroad  
For the flowers of GOD  
To give Him their sweet perfume.

Nº 1



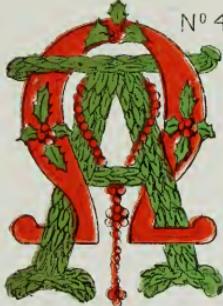
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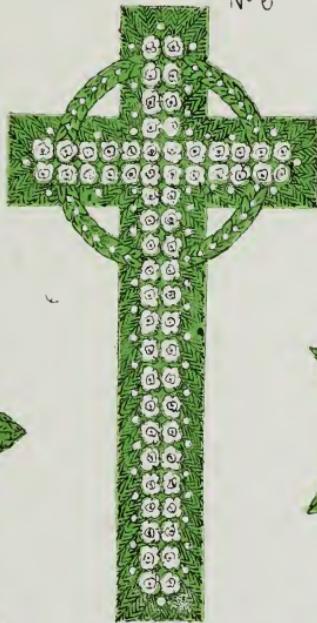
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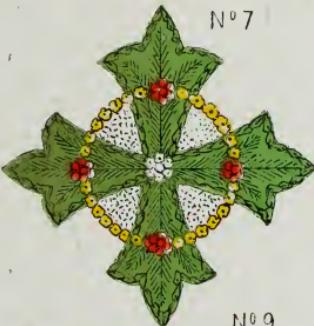
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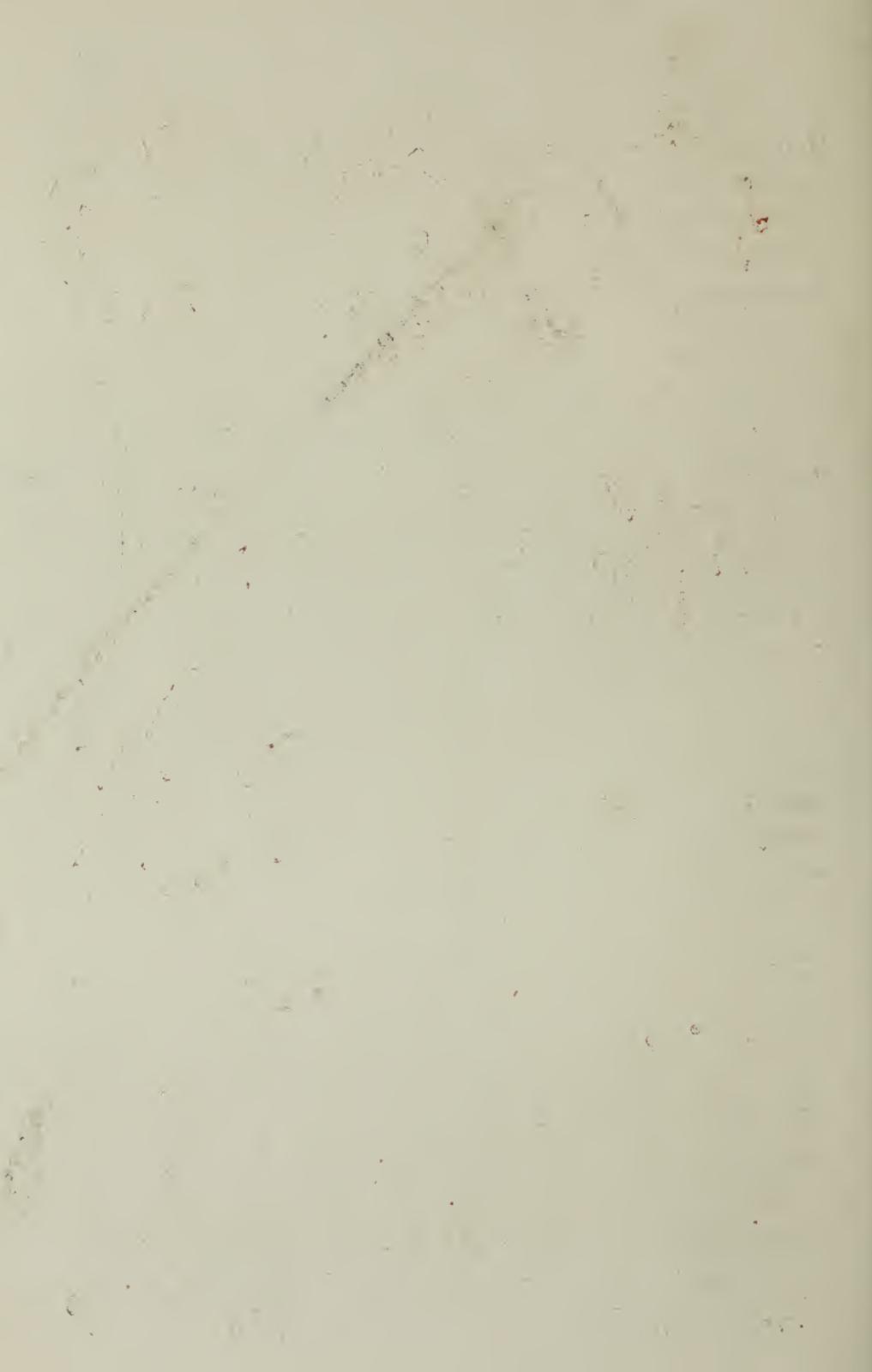


Nº 10



Nº 11





Holy associations are thus attached to flowers: every festival and every saint in the Calendar has a blossom dedicated to the day of solemnization.

Plates XIV., XV. and XVI. are given as illustrations for Floral Decorations. The designs may be increased in size according to the space to be occupied. With a change of colour and in the flowers used they will be suitable for most festivals. The colours used for the backgrounds may also be changed. For the evergreen portions of the designs use Yew, Box, Fir, Privet and Holly.

If a background is to be added to the device—as shewn in Fig. 8, Plate X.—fix it after the floral part is finished. In the illustration the backgrounds are given in plain colours only; for small works (the decoration of a font or a pulpit) silk or velvet should be used; for larger works flock paper or flock cloth would be best.

We, individually, dislike any imitations in Church Decoration, but as occasionally a very dark church may at Christmas require some relief of light amongst its greenery, we give our readers directions for crystallization, which some might like to employ (§ 60).

White, for backgrounds, can be made of ricework, indicated in the design by small black spots (§ 61), or white cotton wool (§ 62); if a floral background, use white Lilies; for Green, always employ foliage or moss; for Yellow, nothing so good and effective as Everlastings; No. 1, Plate XIV. shews a Yellow straw with a background of Holly Berries or Dahlias.

For Christmas, the designs in Plates XIV., XV. and XVI will require few changes of colours.

The cross should be a Tau, T or  $\tau$  cross or monogram cross, from the arms of which ivy trails may gracefully depend—

on the top may be placed a floral radiated crown, which greatly improves the form of the Tau cross; or a star of berries and sprays of ivy, which is very ornamental and significant; this is shewn in No. 9, Plate XIV. This design is also suitable for Easter, either for a large or small decoration.

The monogram is made in wood and covered with berries or very small blossoms. The centre I (*iota*) should be done in scarlet; the two sides of the H in white blossoms; the encircling S in golden flowers. Leaves gummed on, or the flattened flower of the scarlet geranium, white floss, furze or laburnum will easily make it. The crown may be made of leaves of various kinds, with here and there a bunch of berries or everlasting buds to resemble jewels. The whole may be mounted with a border, or placed on a plain white ground.

The cross appropriate to Easter is the Cross of Calvary or the Agony Cross. When made of leaves and flowers the cross-frame should first be quite covered with moss, into which white and red flowers may be inserted. Twisted round the cross and pendent from the arms should hang the passion-flower—the symbol of OUR LORD's death; the steps—if the cross is a Calvary one—should be covered with beds of moss, in which should be placed the following flowers:—On the bottom step, heartsease or pansies—the flower-emblems of Charity. On the second step, almond blossom—if possible—if not, blue flowers in moss,—blue and green being the colours of Hope. On the third step, crimson or red flowers, representing the blood shed by martyrs as the proof of their faith. Cape Everlastings may be used with great advantage in a cross same as No. 6, Plate X.

Everlasting flowers (*Gnaphaliums*) are now imported in every variety of colour, and in many decorations form an agreeable

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relief when used in conjunction with evergreens, or holly berries.

If you use flowers, such as geraniums, azaleas, or any perishable blossom, it is better always to secure them by putting a drop of very thin gum into each flower; and if to be formed into any device, cover the wooded foundation with moss or wadding, and then, beginning at the *bottom* of the device, to work upwards. As the flowers are put on, a camel-hair brush must be drawn gently behind each row of flowers, to gum the stalks at the back and ensure their not moving from their places. If the flowers are required to last some days, it is better to have the zinc pattern made with sliding back and perforated front. The inside of the frame should be filled with moss, wetted with camphor water, and the flowers set in from the front, so that their stems are kept moist.

When the frames are of wood work, cover with small sprigs of yew, box, holly, or everlasting flowers, either by securing a bit of black tape round the stalks, and then nailing them on the wooden device, much in the same way as gardeners nail fruit trees to a wall; or cover the wooden device with common green calico in manner described for texts. It is easy to work out an orderly pattern of berry and leaf, projecting in rich masses of light and shade, and at the same time to preserve the fine outline of a monogram or symbolic device.

The decoration of Pillars and Altar Rails will depend on the building. Too intricate a scheme should be avoided, for if not followed with accuracy the result will be far from pleasing.



## Harvest Decorations.

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Think, oh grateful think  
How good the God of Harvest is to you.  
\* \* \* \* \*

THY bounty shines in Autumn unconfined,  
And spreads a common feast for all that live.

89. A large Fleur-de-lis made of wheat, oats, and barley is a very effective decoration for a Harvest festival. Three sheaves form this figure; the ears of wheat being placed in the centre above the others, which (by crossing the ends on the centre sheaf) may be made to bend sideways in the shape of a Fleur-de-lis. Where the stalks are crossed—and of course strongly tied—a bough of grape vine, and tendrils, with its dependent grapes is twined. Fruit of the season should be piled beneath the sheaf of wheat.

Tubes of zinc to hold water are made in various sizes, and greatly assist the decorator when using Natural flowers. When employed with Harvest Decorations, the zinc tubes are easily kept out of sight by a judicious arrangement of bunches of wheat. Before decorating from the patterns offered in the illustrations, the following general instructions will not be out of place:—

For the pulpit or reading-desk harvest wreaths should be made of straw lightly plaited in a three-plait, and bent into the right form. Twine in and out of the open plait grape-vine, ivy, trails of honesty, or any other creeper, letting them hang down at intervals.

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Larger and longer Wreaths may be made on rope of all the greenery to be had, with occasional bunches of autumnal flowers of all kinds.

A beautiful Eastern Cross may be made by tying together four bunches of wheat, oats, barley, and rye; the ears form the floriated ends; three stalks are enough for each arm; barberries and ivy twined in and out form the body of the cross.

In the Church Windows arches of wire may be put, issuing from beds of moss; up them should be trained vine boughs and ivy; grapes should hang from the centre, and filberts on their branches from the sides.

Window sills afford great scope for display. When zinc boxes are used, filled with moss, a very tasteful arrangement can be made. The zinc boxes are not expensive, and can be used for other festivals.

A star of dahlias looks very beautiful radiated with ears of barley.

A crown may be made of green leaves, radiated with wheat-ears and gemmed with marigolds, small scarlet dahlias, and white dahlias, or chrysanthemums.

The sacred monograms may be made in flowers—poppies, cornflowers and wheat.

In Plate XI., Nos. 16 and 18 are given as designs for Harvest Decoration, and should be copied on a large scale. No. 17 in the same plate can be used with the three colours for background, or all red, all blue, or all gold. In all the designs except No. 23, Plate XII., gold can be substituted for yellow. When using gold with a colour, outline it with black, same as No. 22, Plate XII. The Monograms—No. 13, Plate XI., and Nos. 20, 21, 22, and 24 in Plate XII. are given as illustrations of one colour and gold.

The tall, stiff ears of wheat make a good *Iota* (I) H ; the should be made in corn flowers, the S in poppies and straw.

#### HARVEST TEXTS.

The colours for harvest are, gold for the letters—they may be worked in straw or cut from straw tissue, which is sold in sheets about 18 by 5 inches, mounted on linen (§ 80)—blue for the ground ; the border or edge of scarlet flowers, barberries, or hips.

The three Emblematic colours are found in wheat (gold), corn-flowers (blue), and poppies (red). The latter, though esteemed a weed in the harvest field, bestows on man the boon of sleep.

Purple—a colour formed of blue and red—is also symbolical. Grapes, poppies, and corn-flowers on a gold ground form an exquisite symbol. They may be arranged on a Cross Pommée. The Cross should be gold, or of widely plaited straw. A bunch of grapes in the centre ; four corn-flowers—in a star, at each rounded end, sewed on flat—or three in a triangle ; poppies twined round the arms or interlaced in the plait.

Easter Crosses should be used at harvest, and all emblems of abundance. Double triangles in circles and all the geometrical symbols may be used.



## Selected Texts.—Advent.

“ Watch and Pray.”—*S. Matt.* xxvi. 41.  
“ The Day of Christ is at hand.”—*2 Thess.* ii. 2.  
“ Hosanna to the Son of David.”—*S. Matt.* xxi. 9.  
“ Surely I come quickly; even so, come, Lord Jesus.”—*Rev.* xxii., v. 20.  
“ Behold He cometh with clouds; and every eye shall see Him.”—*Rev.* i. 7.  
“ Prepare ye the way of the Lord.”—*Isa.* xl. 3.  
“ Behold, I come quickly.”—*Rev.* xxii. 12.  
“ He cometh to judge the Earth.”—*Ps.* xcvi. 13.  
“ The Lord is at hand.”—*Phil.* iv. 5.  
“ Behold, thy King cometh!”—*Zech.* ix. 9.  
“ The night is far spent, the day is at hand.”—*Rom.* xiii. 12.  
“ He shall come again in His glorious majesty, to judge both the quick and the dead.”—*Collect for Advent.*  
“ The ungodly shall not stand in the Judgment.”—*Ps.* i. 5.  
“ Ye know not what hour your Lord doth come.”—*S. Matt.* xxiv. 42.  
“ The Son of Man shall come in His Glory.”—*S. Matt.* xxv. 31.  
“ Therefore be ye also ready. The Son of man cometh.”—*S. Matt.* xxiv. 44.  
“ Ye know not when the time is.”—*S. Mark* xiii. 33.  
“ The Lord Himself shall descend from Heaven.”—*1 Thess.* iv. 16.  
“ The Day of the Lord so cometh as a thief in the night.”—*1 Thess.* v. 2.  
“ Who shall judge the quick and the dead at His appearing.”—*2. Tim.* iv. 1.

## Christmas.

“ The people that walked in darkness have seen a great Light.”—*Isa.* ix. 2.  
“ Unto us a child is born.”—*Is.* ix. 6.  
“ Unto us a son is given.”—*Is.* ix. 6.  
“ Hosanna to the Son of David!”—*S. Matt.* xxi. 9.  
“ There shall come forth a Rod out of the stem of Jesse, and a Branch shall grow out of his roots.”—*Isa.* xi. 1.

“Thou shalt call His name Jesus.”—*S. Matt.* i. 21.

“There shall come a star out of Jacob.”—*Num.* xxiv. 17.

“The right hand of the Lord bringeth mighty things to pass.”  
*Ps. cxviii.* 15.

“Unto us a Child is born; unto us a Son is given.”—*Isa.* ix. 6.

“His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.”—*Isa.* ix. 6.

“Emmanuel! God with us.”—*S. Matt.* i. 23.

“The Lord, Our Righteousness.”—*Jer.* xxiii. 6.

“The Desire of all nations shall come.”—*Haggai* ii. 7.

“Thou art the everlasting Son of the Father.”—*Te Deum.*

“Thou art the King of Glory, O Christ.”—*Te Deum.*

“Now is come Salvation and Strength.”—*Rev.* xii. 10.

“God sent forth His Son.”—*Gal.* iv. 4.

“Alleluia! Alleluia! Alleluia!”

“The day-spring from on high hath visited us.”—*S. Luke* i. 78.

“Glory to God in the Highest and on earth peace, good will toward men.”—*S. Luke* ii. 14.

“Unto you is born this day in the city of David a Saviour, which is Christ the Lord.”—*S. Luke* ii. 11.

“God and Man is one Christ.”—*Creed of S. Athanasius.*

“He came not to do His own will, but the will of Him that sent Him.”—*S. John* vi. 38.

“The Word was made flesh, and dwelt among us.”—*S. John* i. 14.

“Behold, I bring you glad tidings of great joy.”—*S. Luke* ii. 10.

“God was Manifest in the Flesh.”—*1 Tim.* iii. 16.

“The root and offspring of David, and the bright and Morning Star.”—*Rev.* xxii. 16.

“Who for our salvation came down from Heaven.”—*Nicean Creed.*

“Thou shalt call His name Jesus.”—*S. Matt.* i. 21.

## Circumcision.

“And when eight days were accomplished for the circumcision of the child, His name was called JESUS.”—*S. Luke* ii. 21.

“Circumcision is that of the heart.”—*Rom.* ii. 29.

“Circumcise your heart, and be no more stiffnecked.”—*Deut.* x. 16.

“Ye are circumcised by the circumcision of Christ.”—*Col. ii. 11.*  
 “Circumcision is the keeping of the commandments of God.”—  
*1 Cor. vii. 19.*

## Ephiphany.

“The Lord shall be thine everlasting Light.”—*Isa. lx. 20.*  
 “We have seen His star in the east, and are come to worship  
 Him.”—*S. Matt. ii. 2.*  
 “A Light to lighten the Gentiles.”—*S. Luke ii. 32.*  
 “Rejoice, ye Gentiles, with His people.”—  
 “When they saw the star, they rejoiced.”—*S. Matt. ii. 10.*  
 “I am the bright and morning Star.”—*Rev. xxii. 16.*  
 “I am the Light of the World.”—*S. John viii. 12.*  
 “Arise, shine; for thy light is come.”—*Isa. lx. 1.*  
 “He shall bring forth judgment to the Gentiles.”—*Isa. xlvi. 1.*  
 “I will also give Thee for a Light to the Gentiles.”—*Isa. xlix. 6.*  
 “The Gentiles shall see Thy Righteousness.”—*Isa. lxii. 2.*  
 “The Gentiles shall come to Thy Light, and kings to the  
 brightness of Thy rising.”—*Isa. lx. 3.*  
 “The Gentiles shall come unto Thee from the ends of the  
 earth.”—*Jer. xvi. 19.*  
 “My Name shall be great among the Gentiles saith the Lord.”—  
*Mal. i. 11.*  
 “The people that walked in darkness have seen a Great Light.”—  
*Isa. ix. 2.*

## Levit.

“God be merciful unto us.”—*Ps. lxvii. 1.*  
 “His mercy is on them that fear Him.”—*S. Luke i. 50.*  
 “Have mercy upon us, O LORD.”—*Ps. cxxiii. 3.*  
 “Rend your hearts, and not your garments.”—*Joel ii. 13.*  
 “I humbled my soul with fasting.”—*Ps. xxxv. 13.*  
 “The sacrifices of God are a broken spirit.”—*Ps. li. 17.*  
 “Let the wicked forsake his way.”—*Is. lv. 7.*  
 “Watch and pray, that ye enter not into temptation.”—  
*S. Matt. xxvi. 41.*

“By Thy fasting and temptation, Good Lord deliver us.”—*Litany.*

“By prayer and supplication let your requests be made known unto God.”—*Phil.* iv. 6.

## Good Friday.

“It is finished.”—*S. John* xix. 30.

“His own self bare our sins in His own body on the tree.”—*1. S. Pet.* ii. 24.

“With His stripes we are healed.”—*Isa.* liii 5.

“He was despised and rejected of men.”—*Isa.* liii. 3.

“He was wounded for our transgressions.”—*Isa.* liii. 5.

“Not to do mine own will but the will of Him that sent me.”—*S. John* vi. 38.

“He humbled Himself to the death of the Cross.”—*Phil.* ii. 8.

“By Thy Cross and Passion, Good Lord deliver us.”—*Litany.*

“By Thy Precious Death and Burial, Good Lord deliver us.”—*Litany.*

## Easter.

“This Jesus hath God raised up.”—*Acts* ii. 32.

“If we be dead with Him, we shall also live with Him.”—*2 Tim.* ii. 11.

“I know that my Redeemer liveth.”—*Job* xix. 25.

“O death, where is thy sting? O grave, where is thy victory?”—*1 Cor.* xv. 55.

“The King of Kings, Lord of Lords.”

“Death is swallowed up in victory.”—*1 Cor.* xv. 54.

“I am he that liveth and was dead; and, behold, I am alive for evermore.”—*Rev.* i. 18.

“As in Adam all die, even so in Christ shall all be made alive.”—*1 Cor.* xv. 22.

“Your life is hid with Christ in God.”—*Col.* iii. 3.

“Now is Christ risen from the dead and become the first fruits of them that slept.”—*1 Cor.* xv. 20.

“Christ our Passover, is sacrificed for us, therefore let us keep the feast.”—*1 Cor.* v. 7, 8.

“Was raised again for our justification.”—*Rom.* iv. 25.  
 “He whom God raised again, saw no corruption.”—*Acts* xiii. 37.  
 “I am the Resurrection and the Life.”—*S. John.* xi. 25.  
 “The Lord is risen indeed.”—*S. Luke.* xxiv. 34.  
 “He is risen.”—*S. Matt.* xiv. 2.  
 “The Lord is King for ever and ever.”—*Ps.* x. 16.  
 “Alleluia! Alleluia! Alleluia!”  
 “Alleluia! for the Lord God omnipotent reigneth.”—*Rev.* xix 6.  
 “Thou shalt not leave my soul in hell.”—*Ps.* xvi. 10.

### Ascension.

“Thou sitteth at the right hand of God.”—*Te Deum.*  
 “He ascended into Heaven.”—*Apostles' Creed.*  
 “Peace be unto you.”—*S. John* xx. 19.  
 “He ever liveth to make intercession for them.”—*Heb.* vii. 25.  
 “I will not leave you comfortless.”—*S. John* xiv. 18.  
 “He was taken up, and a cloud received Him out of their sight.”—*Acts* i. 9.  
 “He was received up into Heaven, and sat on the right hand of God.”—*S. Mark* xvi. 19.  
 “Thou hast crowned Him with glory and honour.”—*Ps.* viii. 5.  
 “Lift up your heads, O ye gates, the King of Glory shall come in.”—*Ps.* xxiv. 7.  
 “I leave the world and go to the Father.”—*S. John* xvi. 28.  
 “He sat down on the right hand of the Majesty on High.”—*Heb.* i. 3.

### Whitsun Day.

“I will pray the Father, and he shall give you another Comforter.”—*S. John* xiv. 16.  
 “The Holy Ghost, the Lord and Giver of Life.”—*Nicene Creed.*  
 “The Comforter, which is the Holy Ghost.”—*S. John* xiv. 26.  
 “Ye shall be baptized with the Holy Ghost.”—*Acts* i. 5.  
 “The Spirit beareth witness, because the Spirit is Truth.”—*1 S. John* v. 6.  
 “They were all filled with the Holy Ghost.”—*Acts* ii. 4.

“Receive ye the Holy Ghost.”—*S. John* xx. 22.  
 “Be ye filled with the Spirit.”—*Ephes.* v. 18.

### Trinity.

“Holy, Holy, Holy, Lord God Almighty.”—*Rev.* iv. 8.  
 “Holy, blessed, and glorious Trinity, Three Persons and One God.”—*Litany.*  
 “Glory be to the Father, and to the Son, and to the Holy Ghost.”  
 “Sanctus, Sanctus, Sanctus.”  
 “The Father is God, the Son is God, and the Holy Ghost is God.”—*Creed of S. Athanasius.*  
 “One Lord, one Faith, one Father.”—*Ephes.* iv. 5.  
 “The Father, the Word, and the Holy Ghost, and these Three are One.”—*I. S. John* v. 7.  
 “The Lord sitteth King for ever.”—*Ps.* xxix. 10.  
 “From everlasting, to everlasting, Thou art God.”—*Ps.* xc. 2.  
 “Thou, Lord, art Most High for evermore.”—*Ps.* xcii. 8.  
 “Not three Gods but One God.”—*Athanasian Creed*

### Harvest.

“Man shall not live by bread alone.”—*S. Matt.* iv. 4.  
 “The Earth is the Lord’s, and the fulness thereof.”—*Ps.* xxiv. 1, and *I. Cor.* x. 28.  
 “While the Earth remaineth, seed-time and harvest shall not cease.”—*Gen.* viii. 22.  
 “The Harvest is the end of the world; and the reapers are the Angels.”—*S. Matt.* xiii. 39.  
 “Bless the Lord, O my soul, and forget not all His benefits.”—*Ps.* ciii. 2.  
 “Thou crownest the year with Thy goodness.”—*Ps.* lxv. 11.  
 “In due season we shall reap if we faint not.”—*Gal.* vi. 9.  
 “I am the Bread of Life.”—*S. John* vi. 35.  
 “Thou visitest the earth and waterest it.”—*Ps.* lxv. 9.  
 “He causeth the grass to grow for the cattle, and herb for the service of man.”—*Ps.* civ. 14.

“I will satisfy her poor with bread.”—*Ps. cxxxii. 15.*

“He filleth thee with the flower of wheat.”—*Ps. cxlvii. 14.*

“O all ye green things upon the earth, bless ye the Lord.”—*Benedicite.*

### Churc<sup>h</sup>.

“This is the House of the Lord God.”

“Blessed are they that dwell in Thy House.”—*Ps. lxxxiv. 4.*

“A day in Thy courts is better than a thousand.”—*Ps. lxxxiv. 10.*

“I have loved the place where Thine Honour dwelleth.”—*Ps. xxvi. 8.*

“Her foundations are upon the holy hills.”—*Ps. lxxxvii. 1.*

“I was glad when they said unto me, let us go into the House of the Lord.”—*Ps. cxxii. 1.*

“The place whereon thou standest is holy ground.”—*Ex. iii. 5.*

### Porch.

“This is none other than the House of God, and this is the gate of Heaven.”—*Gen. xxviii. 17.*

“Enter into His gates with thanksgiving, and into His courts with praise.”—*Ps. c. 4.*

“I will offer in His Tabernacle sacrifices of joy.”—*Ps. xxvii. 6,*

“Peace be within thy walls.”—*Ps. cxxii. 7.*

### Fon<sup>t</sup>.

“One Lord, one Faith, one Baptism.”—*Eph. iv. 5.*

“Repent, and be baptized.”—*Acts ii. 38*

“Suffer the little children to come unto me, and forbid them not; for of such is the Kingdom of God.”—*S. Mark x. 14.*

“He that believeth and is baptized shall be saved.”—*S. Mark xvi. 16.*

“Baptism doth also now save us.”—*1 Pet. iii. 21.*

## Chair.

“Sing unto God, our strength.”

## Lectern or Pulpit.

“Every word of God is pure.”—*Prov. xxx. 5.*

“We preach not ourselves but Christ Jesus the Lord.”—  
*2 Cor. iv. 5.*

## School Festivals

“Train up a child in the way he should go: and when he is old, he will not depart from it.”—*Prov. xxii. 6.*

“Feed my Lambs.”—*S. John xxi. 15.*

“Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh when thou shalt say, I have no pleasure in them.”—*Eccl. xii. 1.*

“Children, obey your parents in the Lord.”—*Eph. vi. 1.*

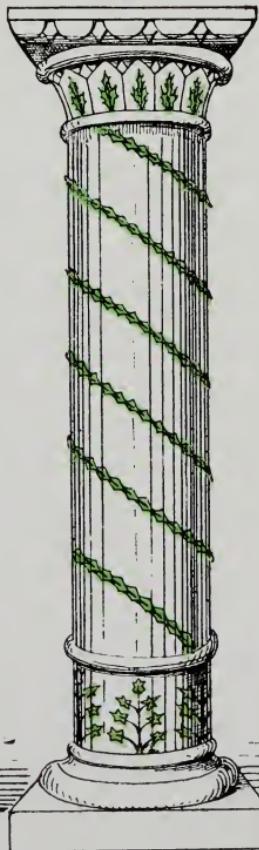
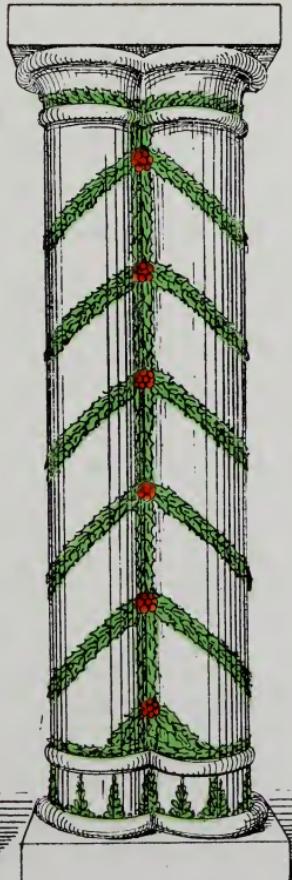
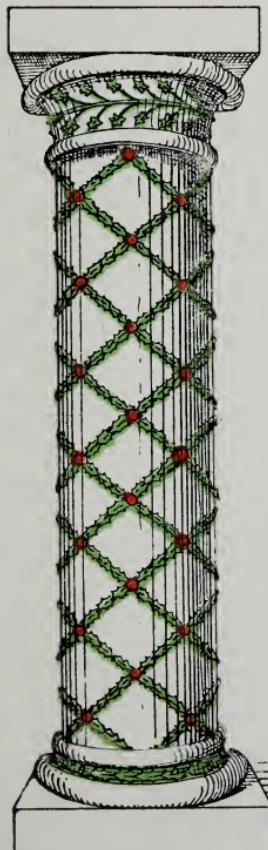
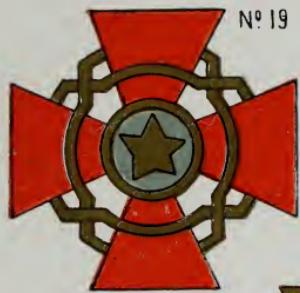
“Suffer the little children to come unto me, and forbid them not; for of such is the kingdom of God.”—*S. Mark x. 14.*

“Of such is the Kingdom of Heaven.”—*S. Mark. x. 14.*

“The fear of the Lord is the beginning of wisdom.”—*Ps. cxi. 10.*



PLATE XVI FLORAL DEVICES.







# ILLUSTR.

## PRACTICAL INSTRUCTIONS.

	Sec.		Sec.
ARCHES, Wreaths for	2	GEOMETRICAL DRAWING	47
BANNERS, to Construct	35	GEOMETRICAL FIGURES	46
,, With Lettering	40	GERMAN METAL	56
,, Colours for	41	GILDING	52
BORDERS	28	,, On Silk	59
,, Colours for	30	GOLD LEAF	53
BRUSHES	65	GOLD SIZE	54
CIRCLES AND FIGURES	48	GOLD PAPER	57
CLOTH, Prepared	74	GOLD PAINT	58
COLOURS, Oil	60	GROUND GLASS. to Imitate	69
,, Water	62	GROUNDWORK OF RICE	78
,, Distemper	63	,, Of Immortelles	80
,, Flattened	64	,, Of Cotton Wool	81
,, For Borders	30	HARVEST DECORATIONS	89
,, Scrolls	32	HERALDIC COLOURS	31
,, Banners	35	ILLUMINATION ON STONE	77
,, Of Separate	60	,, On Plaster	76
,, Heraldic...	31	ILLUMINATED CAPITALS	8
CRYSTAL FROST	71	LETTERING—	
DAMP WALLS, Protection from...	83	,, Roman, Proportion of	4
DEVICES, to Construct	46	,, To Draw Plain Block	5
DESIGNS FOR SCROLLS	34	,, Illuminated Capitals	8
DIAPER BACKGROUND	45	,, For Holly Background	9
DISTEMPER COLOUR	63	,, Pattern Card Letters	10
ELLIPSE, to Construct	50	,, In Flowers or Evergreens	12
EVERGREENS, for Texts	9	,, To Fix Cut Letters	25
FLORAL DECORATION	88	,, Proper Distance	24
FRAMEWORK, for Texts	15	,, To Cover Card Letters	11
,, For Trellis Work	44	METAL CORNERS	44

	Sec.		Sec.
PARCHMENT, To Mount	68	TEXTS, Illustration in Colours	18
PATTERNS OF ORNAMENT		With Illuminated Lettering	20
To Transfer	70	„ In Oil Colours	26
PERMANENT TEXTS	26	TINTS, in Oil Colours	60
RICE, Groundwork of	78	„ In Distemper Colour	63
RED BERRIES	79	TRACING PAPER	72
SCROLLS	32	TREFOILS, Use for Borders	29
„ Colour for	34	TREFOIL, to Draw a	49
SHIELDS	31	TRELLIS WORK	44
SILK, to Gild on	59	TRIANGLE, to Construct	48
SIZE (See Distemper Colour)	63	TURPENTINE	61
SNAPPING	23	VARNISHING WOOD	82
STENCILLING	66	WATER COLOURS	62
STRAIGHT-EDGE, to Draw Lines		WALLS, to Protect from Damp	83
with	67	WATERPROOF PAPER	84
STRAW TISSUE	85	WOOD FRAMES	44
TEXTS	13	WREATHS	1
„ Temporary	14	„ For Arches	2
„ Framework for	15	„ Foundation for	3
With Evergreen Back- ground	17	ZINC, Prepared for Colours	32
„ To set out the Work	22	„ Scrolls on	32

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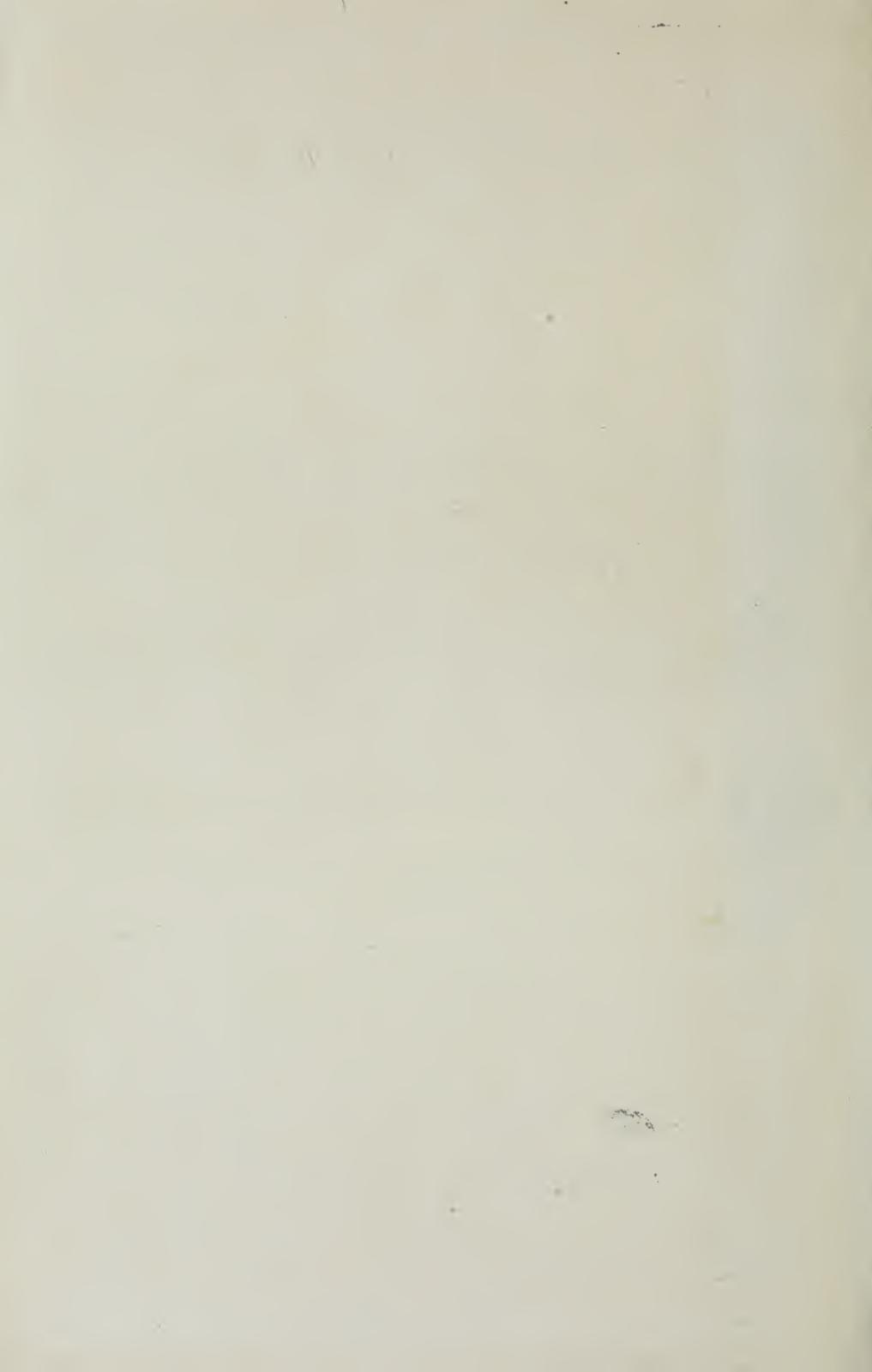
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